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ABSTRACT

Various aspects of artists' and art teachers' education are explored in the report. Emphasis is placed on quality, diversity, financing, training, and professional development. The document is presented in four parts. Part I introduces the report and summarizes task force recommendations for improving arts education, including that task force officers continue to overview arts education, be responsible for program development, and serve as liaison between governmental and private agencies. Part II appraises education, training, and development of professional artists in areas such as career counseling, financial aid, and program development. Part III focuses on arts educators. Topics include elementary and secondary school art teacher background and characteristics, college art programs, arts institutions and organizations, curriculum, and research. The final part presents conclusions including that artists and art educators must strive for quality in all types of training, development, and professional activities. The report concludes with appendices relating federal involvement in the arts and a schedule of task force activities. (DB)

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Report of the Task Force on the Education, Training and Development of Professional Artists and Arts Educators

National Council on the Arts

National Endowment for the Arts

December 1978

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U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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TASK FORCE ON THE EDUCATION, TRAINING AND DEVELOPMENT OF PROFESSIONAL ARTISTS AND ARTS EDUCATORS

Martina Arroyo, Co-Chair
Soprano, Metropolitan Opera
Member, National Council on the Arts

Thomas P. Bergin
Dean, Center for Continuing Education
University of Notre Dame

Sally Brayley Bliss
Director, Joffrey II Dancers

Angus Bowmer
Founder and Development Consultant
Oregon Shakespearean Festival
Member, National Council on the Arts

Willard L. Boyd, Co-Chair
President, University of Iowa
Member, National Council on the Arts

Henry Cauthen
President and General Manager
South Carolina Educational Television Network
Former Member, National Council on the Arts

Shirley Trusty Corey
Director, Arts in Education
New Orleans Public Schools

Joseph Cronin
State Superintendent of Education
Illinois Office of Education

Paul Griffith (Alternate for Joseph Cronin)
Coordinator of Curriculum Services
Illinois Office of Education

O'Neil Ford
Architect
Ford, Powell and Carson
Former Member, National Council on the Arts

Charles B. Fowler, Staff Writer and Consultant
Arts Consultant
Washington, D.C.

Robert Glidden
Dean, College of Musical Arts
Bowling Green State University

Anne Hawley
Executive Director
Massachusetts Council on the Arts and Humanities

Martin Kaplan
Special Assistant to the Vice President for
Domestic Policy
(then) Executive Assistant to the Commissioner
United States Office of Education

Ruth Asawa Lanier
Sculptor
San Francisco, California

Jacob Lawrence
Professor of Art
University of Washington
Member, National Council on the Arts

Fred Lazarus
President, Maryland Institute, College of Art
(then) Staff Assistant to the Chairman
National Endowment for the Arts

Edward Levine
Dean of Faculty
Minneapolis College of Art and Design

Thomas Litzenburg
Special Assistant to the Chairman
National Endowment for the Humanities

Margaret Mahoney
Vice President
The Robert Wood Johnson Foundation

Jack McKenzie
Dean, College of Fine and Applied Arts
University of Illinois

William Meredith
Professor of English
Connecticut College
Consultant in Poetry
Library of Congress

Barbara Y. Newsom
Staff Associate
The Rockefeller Brothers Fund

Joe N. Prince, Staff Director
Special Assistant to the Chairman
National Endowment for the Arts
Dean, College of Creative Expression
Murray State University (on leave)

Jacinto Quirarte
Dean, College of Fine and Applied Arts
University of Texas at San Antonio

Peter Relic
Deputy Assistant Secretary for Education
Department of Health, Education and Welfare

Ronne Kaplan (Alternate for Peter Relic)
Executive Assistant to the Deputy Assistant
Secretary for Education
Department of Health, Education and Welfare

Lloyd Richards
Professor, Department of Theatre & Cinema, Hunter College
Artistic Director, National Playwrights' Conference
Eugene O'Neill Memorial Theater Center

Franklin Schaffner
Television and Film Director
Franklin Schaffner Productions
Member, National Council on the Arts

Gunther Schuller
Composer, Music Educator, Author and Conductor
Member, National Council on the Arts

Billy Taylor
Conductor, Composer, Educator and Jazz Pianist
Former Member, National Council on the Arts

Gene Wenner
Arts Education Coordinator
United States Office of Education

The Task Force expresses its gratitude for the assistance of the following Endowment staff and interns:

Dori Berger
Patricia Cline
Virginia Hoffland
Debora Smith
Qurentia Throm
Melody Wayland
Marcia Wiggins

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I. INTRODUCTION

A. BACKGROUND

Since it was established by the Congress in 1965, the National Endowment for the Arts has undertaken, in the name of the arts in America, a new and controversial activity. With scarcely more than token funding, it has sought to identify and help the individual artists and institutions which are the best, the most promising and seminal, and in the greatest need of help. Such excellence, promise and need have been determined by panels of citizen advisors from every field of the arts. A council of distinguished men and women involved in the arts and appointed by the President advises the Chairman of the Endowment and oversees the work of its several programs.

In 1977, the National Council on the Arts was given a special charge by the then Chairman, Nancy Hanks, when she established the Task Force on the Education, Training and Development of Professional Artists and Arts Educators. Supported by the present Chairman, Livingston L. Biddle, Jr., who has created a standing committee of the Council to hold in permanent view the same issues, the Task Force completed its study in June, 1978.

B. THE ENDOWMENT'S ROLE IN EDUCATION, TRAINING AND DEVELOPMENT

At its June, 1978 meeting, the National Council on the Arts adopted the following statement of purpose*:

> "The goal of the Endowment is the fostering of professional excellence of the arts in America to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public."

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* From the statement of goals and basic policies for the Endowment drafted by the Policy and Planning Committee of the National Council on the Arts.

To implement this statement of purpose, the National Council adopted specific policies including:

> "Individual creativity and excellence. To foster creative effort by individual artists... through support of training and development of individual artists.
>
> Making the arts available. To insure that all Americans have a true opportunity to make an informed, an educated choice to have the arts of high quality touch their lives so that no person is deprived of access to the arts by reason of...inadequate education...
>
> Leadership in the arts. With responsiveness to the needs of the field, to provide leadership on behalf of the arts: (a) through advocacy and cooperation with other governmental agencies, on all matters relating to the arts; (b) through advocacy with private institutions to stimulate increasing support for the arts from the private sector; (c) through exploration of effective ways in which the arts may be used to achieve desirable social ends; (d) through enlargement of the public's knowledge, understanding and appreciation of the arts."

In adopting these policies, the National Council on the Arts undertook to articulate a major concern of the American artistic community.

This is a complex concern, affecting both the individual artist and the audience for art. The National Endowment for the Arts is charged primarily with fostering professional excellence in the arts and a climate in which the arts may flourish. How this responsibility extends into the area of education, training and development has been the Task Force's inquiry. There are many reasons why the arts are important in education generally, but this report focuses specifically on certain basic questions:

-- How can we make reasonably certain that the artist in America is discovered, or discovers himself or herself, in time to realize the creative gift?

-- How is he or she to be trained and advanced in a useful and adventurous career of excellence?

-- And how can America enlarge and develop discerning audiences to enjoy, learn from and support the arts?

The Council's policies also articulate the original charge of the Task Force: to find ways to encourage ample opportunities for the training and development of professional artists and arts educators, and through them extend knowledge and appreciation among all citizens.

C. THE PURPOSE OF THIS REPORT

During the past year, this Task Force has sought to identify major issues involving the quality, diversity, and financing of the education, training and development of professional artists and arts educators in the United States*. The informed opinions of artists, teachers, and other knowledgeable persons formed the primary bases for deliberation and decisions**.

This report recommends that the issues be addressed through enhanced advocacy and programming within and among public and private agencies throughout the country. It proposes that its general recommendations be pursued during the next five years, a period which coincides with the Endowment's planning cycle. At the end of four years, the Task Force recommends that the new standing education committee of the Council review overall progress in implementing these recommendations. The Task Force report is based on an assessment of present urgent needs, and is viewed as a starting point. Existing information

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* The Task Force did not address curricular issues in arts education in elementary and secondary education. Among two recent discussions concerning that topic are, A Rationale for the Arts in Education, The JDR 3rd Fund, 1975; and Coming to Our Senses: The Significance of the Arts for American Education, The Arts, Education and Americans Panel, 1977.

** See Appendix B. The papers commissioned by the Task Force on each of the areas of the arts and arts education are available through the National Endowment for the Arts and professional journals.

on the nature of present needs is incomplete. Therefore, it is recommended that in the next two years the Endowment encourage and sponsor studies to secure information which will assist public and private agencies and individuals to determine needs and develop appropriate responses. Research is recommended with respect to both artists and arts educators.

The present report, conceived primarily for the guidance of the Arts Endowment, has become in part a plea to abolish arbitrary compartmentalization in the arts and education and among the agencies and organizations which deal with them. The report urges the Endowment and other governmental and private agencies to recognize the need for a coordinated effort in arts education. It is offered as a document of advocacy and interim discussion to everyone concerned with the welfare of the arts in the United States.

In implementing these policies, the National Endowment for the Arts must work together with those other national and state governmental and private agencies committed to these objectives. As the federal agency most concerned with the advancement of the arts in America, the Arts Endowment has a major responsibility for advocacy in the field of artistic education, training and development.

D. BASIC PREMISES

The Task Force bases its recommendations on the following premises:

1. The identification, training and career development of people with artistic talent is a national responsibility. There must be a constant concern for the replenishment of the nation's cultural resources, chief among which are the gifted citizens, those with artistic talents. There must also be a concern for the quality of, and accessibility to, artistic education, training and development of talented new artists and arts educators. Career counseling must be provided for these gifted people, and new career opportunities promoted.

2. To occupy a central place in American life, the arts must figure in education at all levels and in all forms. To develop a more discerning audience, all

Americans must be continuously exposed to the best in the arts in a multiplicity of ways. Beginning in pre-school and elementary school, the arts must be seen as an essential rather than a peripheral part of the curriculum.

3. Primary attention and primary financial support in the arts must be given to the individual artist and arts teacher. The quality of the arts in any nation is the sum of those talented human beings who have realized their artistic potential.

4. To advance artistic achievement among gifted people, support must be increased to the institutions, groups and teachers involved in this training. It is the role of the federal government to foster policy at the state and local level that will finance and otherwise encourage arts education. The National Endowment for the Arts, through selected pilot programs and project grants, can strengthen existing programs and support new efforts. But state and local government and private philanthropy will continue to provide operating policy and operating funds for arts training and education.

5. The preparation of artists and arts educators is a common effort with common goals. Many artists are excellent teachers and most arts teachers possess artistic creativity. Rather than further old cliches, distinctions between the two activities should support the integrity of both teaching and personal creativity and should recognize the common goal of both artists and teachers. The artistic talent of teachers and the teaching potential of artists must be nurtured throughout their careers.

6. The broadest definition of the arts serves their interest best in arts education. This definition should not only include in all their variety the arts of music, dance, literature, theatre, the visual arts, architecture, photography and media arts, but it should also be quick to recognize new forms, expressions and constituencies as they emerge in a changing culture. The special needs of each art form must be recognized. Further, there must be concern for the interrelation of the arts and for an overall aesthetic awareness.

7. It is crucial to respect the diversity of American educational and cultural life. Non-traditional

arts education* has always played a part of at least equal importance with traditional arts education in the United States. In the process of encouraging and supporting these varied approaches to arts education, no attempt should be made to conform or standardize them. Not only do these traditional and non-traditional programs extend knowledge and appreciation of the arts, they also identify and prepare talented young people at the elementary and secondary levels in public and independent programs. Colleges and universities today are increasingly committed to the advancement of the arts, and many outstanding professional artists emerge from their programs. Post-secondary institutions often work cooperatively with arts organizations and non-traditional arts settings. Whatever fosters artists and audiences should be the object of the Endowment's and the state arts agencies' encouragement.

8. The artistic community, a natural alliance of citizens and institutions especially concerned with the arts, must assume responsibility and initiative in the field of arts training, education, and development. Artists, teachers, and audiences who are deeply committed to the arts have traditionally discovered, trained and nurtured exceptional talent. They constitute a vital and potentially influential community which the Arts Endowment is empowered to serve and, where appropriate, to lead. But the artistic community must make its own interests felt in arts education at the national, state and local levels.

9. While the National Endowment for the Arts shares the responsibility with other agencies and organizations for the education, training and development of artists and arts educators, it has an obligation for advocacy leadership. Although the Endowment has identified more national needs than its limited funds can begin to meet the advocacy of arts education and professional training is central to its continued success in most other areas of support.

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* For the purpose of this report, the term "non-traditional" will refer to that arts learning which occurs outside the curricula of elementary, secondary, and post-secondary schools. This might include, but not be limited to, community schools of the arts, libraries, museums, media, special arts projects, neighborhood arts associations, professional companies, and organizations.

E. RECOMMENDATIONS*

Proceeding from these premises, the Task Force developed the recommendations contained in Parts II and III. To assure a continuing focus in the Endowment on these recommendations and related issues, the Task Force makes the following organizational recommendations to the National Council on the Arts and to its Chairman, who has the ultimate responsibility.

1. The Task Force urgently requests that a senior person in the Endowment be given responsibility for program development and liaison in the areas of arts education, training and development (1 and 19). The need for a continuing overview of arts education, training and development in the Endowment's programs is one of the Task Force's important findings. This recommendation is essential for the implementation of other recommendations.

2. Within the Endowment, such a person should work closely with the recently established Education Committee of the Council and with the Chairman of the Endowment, and through the Deputy Chairmen, with all of the Endowment's programs.

3. This senior officer should, representing the Endowment, initiate discussions and work with other concerned governmental and private agencies. While the Task Force understands that such a person would not represent the field of education outside of the Endowment, it is convinced that there must be someone to whom those within and without the Endowment can turn for counsel and leadership on issues of education, training and career development in the arts. Such a person must confront issues which cross jurisdictional borders.

The activities of this person should include:

(a) Assistance and counsel to Endowment program panels and staff in assessing the problems and solutions for such issues as these:

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* Recommended actions and suggested funding sources have been compiled by the Task Force as a means of illustrating sample activities which could respond to some of the needs and issues expressed in the narrative portions of the report. These appear in Table 1 on page 21 of this report. Throughout the text, parenthetical numbers will direct the reader's attention to the corresponding recommendations in the table.

(i) the education, training and development of professional artists;

(ii) the educational role of professional artists, both inside and outside the traditional school setting;

(iii) the educational role of traditional and non-traditional artistic institutions and groups;

(iv) the artistic role of traditional and non-traditional educational and training groups, schools, colleges and universities, both independent and public.

(b) Cooperation with governmental and private agencies and individuals concerned and involved with arts education, training, and career development:

(i) to work closely with the appropriately charged federal offices and staff in the Federal Council on the Arts and the Humanities, the Office of the Assistant Secretary for Education of the Department of Health, Education and Welfare, the Office of Education, the National Endowment for the Humanities, the National Institute of Education, the Alliance for Arts Education of the John F. Kennedy Center, the Institute of Mental Health and Correction, the Department of Labor, and the Institute of Museum Services and other agencies, and to develop federal advocacy and financial responses to determined needs;

(ii) to secure regularly the views of national artistic and educational organizations of artists, teachers, institutions, parents and the public. Views should be sought on advocacy and fiscal programs, research needs, and nominees for appointment to Endowment councils, committees, panels, and staff. These views should be introduced into the deliberations of the National Endowment for the Arts;

(iii) to provide a national point of contact for advocacy by maintaining liaison with state, community, and neighborhood arts and education agencies and organizations, chief school administrators, and others involved in arts and education.

(c) Taking the initiative with the National Endowment for the Arts and, particularly, with the Council's standing Committee on Education, to inventory pertinent national conditions and recommend advocacy, programmatic and research action to be taken by the Endowment alone or with others.

In discharging these responsibilities, this senior person should work with the Chairman and Deputy Chairmen and serve as staff contact for the recently established education committee of the Council.

To reflect accurately the scope of this committee's responsibility, the Task Force recommends that it should be renamed the "Committee on Arts Education, Artist Training, and Career Development." To assist the committee in formulating sound policy advice for the Endowment to consider, it should be authorized, with the approval of the Endowment Chairman, to constitute needed subcommittees to include non-members of the National Council to address specific issues.

II. THE EDUCATION, TRAINING AND DEVELOPMENT OF PROFESSIONAL ARTISTS

The state of the education, training, and development of professional artists in the United States has never been fully appraised. Although this needs to be done -- and the Task Force urges that the Endowment continue to collect the facts -- action by the Endowment on recommendations in this report should not await that data (1-2)*. Enough is known to warrant immediate steps to improve the accessiblity and quality of our artists' education, training and development. These steps include career counseling, financial aid to the individual, strengthening of existing programs, and comprehensive research.

A. CAREER COUNSELING

In our society, career choices are made by the individual, not by the government. The forces at work which affect career entry for the artist are complex and can be intimidating. There is an increasing need for career counseling both at entry and at mid-career levels for the artist.

Professional opportunities in the arts have always been such as to counsel realism in an aspirant. The employment situation for artists at any given time presents a sobering and usually a discouraging picture. The motivation of an artist must carry him or her through obstacles which would deflect a person in many other careers. The Task Force has assumed that this gift of motivation is part of the creative gift, and that no society, however ideal, can create, but only nurture and employ, artistic talent. Career counseling should reflect these circumstances.

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At the outset, the aspirant must be made aware of the practical conditions of a particular artistic career: the cost in time and money of training, the scope and diversity of the field, the nature and competiveness of the career, the ways in which an income can be pieced together in a chosen art, and the necessity for mid-life career changes in those fields where age may create physical limitations. Moreover, from the beginning the student should be made aware of, and prepare for, related or alternative career opportunities, such as arts teaching, therapy, management, media, and criticism, which might be pursued now or in the future. Guides to training and career development should be prepared for aspiring artists in each field and be made available from a central source.

Today, teachers play a major role in arts counseling, but for a given individual this is often a matter of chance. The National Endowment for the Arts could properly address this problem. The Endowment should begin to work closely with the U.S. Office of Education in relation to those programs with counseling components, with professional counseling associations, and with the employment services of the Department of Labor, to see that counseling services are fully effective for the artist. Counselors in the secondary schools must be helped to recognize and value the importance of careers in the arts. Career counseling for artists should be available in training and education programs, as well as in elementary and secondary schools (3). Professional artists should play an important role in this effort. Artists-in-residence should be encouraged to spend time talking to students about the life of a professional, as well as performing or displaying art work.

As it moves into the field of career counseling, the Endowment will want to discover and assist private service organizations which offer training in marketing, contracting and other services to artists.

B. FINANCIAL AID

Federal financial assistance for education, training and development should be directed principally to talented individuals, not institutions. It should complement public and private support at the state and local levels. Federal support should be portable, so that philosophic and geographic boundaries do not prevent an individual from seeking the most appropriate training and development opportunities. Whatever form financial aid takes, the essence of what the Task Force proposes is a voucher system to assist the talented who have financial need.

This individual financial aid should be specifically targeted to four stages of training and development:

1. Elementary and secondary educational years. Gifted and talented individuals in all of the arts must be actively sought during their early years and provided specific artistic training. If such artistic training opportunities are not present within an elementary or secondary school, the talented individual should be enabled to pursue training outside that school, either with an individual teacher or in an independent or public school. But at the same time, deficiencies in professional arts instruction in the United States school system should be a high priority concern of the Office of Education.

At the federal level, the U.S. Office of Education has the principal responsibility for providing training opportunities and financial assistance to artistically gifted and talented individuals during the elementary and secondary years. Ultimately, however, the nation depends on the public and private school systems to achieve this objective. Deficiencies of funding, and of arts resources and facilities, available to regional and local schools continue to require redress at the federal level. Needy and highly talented students should be provided federal assistance where it is not available through the school system. Either the federal gifted and talented or work/study programs should be extended to accomplish this, or the Office of Education should initiate a new program to address the problem (4).

2. Post-secondary years. Through a diverse program of student aid, the federal government seeks to provide post-secondary educational and training opportunities for individuals on the basis of need. While the arts do not ask for preferential treatment, it is essential that the requirements of post-secondary artistic training be recognized with respect to their location, duration, and cost. The nation recognizes these needs in the training of scientists and physicians. Artists are no less essential to its society.

Post-secondary education in the arts may take place either in instructional programs in an institution or under the guidance of an individual teacher. By law, federal aid is available only where the student is enrolled in an accredited institution. The intent of such

regulation is to protect both the student and the taxpayer. Accreditation is a non-governmental function which serves a public need, assisting students and institutions to evaluate educational quality. It is not ordinarily accorded to individual teachers. Both the structure of accreditation and its role in arts education are complex subjects, but it is clear that the issue must be faced in dealing with future education of artists. More responsive means of recognizing superior artistic training by independent teachers and schools must be achieved through existing or new private accrediting agencies.

In addition, there must be careful review of the necessary length of post-secondary training in the arts, with recognition of the value of combining such training with general education. The post-secondary years of an artist's training often continue on to the graduate level. As with students in the basic and applied sciences, arts students frequently have to pay special service fees and purchase equipment and supplies which add to their training expenses. While federal grant and loan funds are available for undergraduate arts students, only loans exist for advanced study. The limited earning power of artists generally curtails their ability to repay loans. A federal grant program should be created by the U.S. Office of Education to aid exceptionally talented students to complete their training*.

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* One comprehensive plan for support for training of artists has been proposed by Grant Beglarian, Dean, School of Performing Arts, University of Southern California. His plan, as presented to the Task Force, provided (a) direct assistance to young artists in the forms of tuition and living stipends, awards at career entry, support for production expenses for works of art, and awards for career development; and (b) assistance to institutions serving young artists in forms of faculty development awards, visiting artists, presentation of joint projects, and instructional or production support.

In other testimony, Robert Freeman, Director of the Eastman School of Music, recommended early identification and financial support for talented students.

At the federal level, the Office of Education has the principal obligation for addressing the student financial needs of post-secondary training in the arts (5).

3. Career entry. The Task Force is convinced that the most critical fiscal, psychological, and personal problems now confronting emerging artists are at the time of career entry. Even though inadequate, there are more extensive governmental and private financial support mechanisms for artists during the elementary, secondary, and post-secondary years. There is virtually no support system at the point of career entry. A program of career entry awards is needed for talented and gifted artists upon completion of their training. At the federal level, responsibility for assessing and meeting career entry needs lies with the National Endowment for the Arts.

In support of career entry, the Endowment will require the cooperation of traditional and non-traditional groups and institutions. Career entry support can take the form of internships, apprenticeships, fellowships, or residencies*. Initiative and support must come from private as well as governmental sources throughout the country. While the programs of the Endowment have begun to address career entry needs, limitation of funds has so far permitted only modest pilot programs. The Task Force feels that it is now imperative to face this crucial need forthrightly and in cooperation with all interested groups, including associations of professional artists, organizations and institutions (6-8).

4. Mid-career development and change. Like the National Institute of Health, the National Science Foundation, and the National Endowment for the Humanities, the National Endowment for the Arts has a responsibility to afford recognition and support to

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* For example, non-matching grants for internships could be made available to talented young people in any of the arts disciplines who have identified a professional organization or individual with whom they may work for six months or one year immediately following graduation from a post-secondary training institution. The intent of these internships would be to bridge the gap between the student and the professional, to provide realistic career-entry experience, and to improve the student's quality of performance through association with master craftsmen.

outstanding professionals at mid-career. In some instances this will assist the continuing development of an artist; in others it may involve a shift in career direction. The creative directions of artists vary over a lifetime, as they do with scientists and humanists. Age can affect career demands, so that while the writer at mid-career may want the time for writing afforded by a fellowship, a dancer may want to prepare for teaching or company management.

The Endowment's programs are trying to increase mid-career assistance for established artists through fellowships and residencies. Several pilot seminars and short courses have been initiated which introduce the established artist to teaching or management. These mid-career programs will benefit institutions as well as individuals (9-10).

C. STRENGTHENING OF PROGRAMS

Undersupported to begin with, this country's artistic educational, training, and development programs are especially vulnerable to retrenchment and elimination because they are often perceived as non-essential or elitist pursuits. That perception must be changed, and it is up to the artistic community to do so.

Superior education, training, and development for professional artists always depends on superior teaching. The superior arts teacher must be supported, whether teaching alone or as a faculty member in an independent or public school, college or university. Unfortunately, society is so well organized and compartmentalized that it is often unable to deal directly with the problems confronting the teacher of the professional artist. The teacher is the victim of many paradoxes.

For example, our well-organized public and private funding agencies at all levels have difficulty in dealing with those training the professional artist, whether they be private teachers or institutions. Even the National Endowment for the Arts has not recognized schools, colleges and universities as cultural institutions eligible to compete for funding with other cultural institutions on the basis of artistic merit.

Although professionals in each arts discipline are working together to improve professional training on a continuous basis and through many mechanisms, well-meaning but uncoordinated efforts have too often produced an atmosphere of divisiveness. If the professional training component of the arts is to flourish, there must be a sense of common goals and a common enterprise.

The time has come for the National Endowment to become a vigorous advocate of well-supported, superior programs for the education, training, and development of professional artists. In addition, it should provide programmatic support through selected pilot and project grants to strengthen existing programs and to experiment in new directions. The aim of these project grants should be to increase public and private state and local support and commitment to arts education and training (11-12).

Specifically, the Task Force recommends that the following actions be taken by private and public agencies and groups:

1. That funding agencies, including the National Endowment for the Arts, the Office of Education, the Fund for Improvement of Post-Secondary Education, and the Institute for Museum Services recognize the natural interrelationship of the arts and education. In particular, in all of the programs of the National Endowment and state arts agencies, grants should be made solely on the basis of artistic merit, and no otherwise appropriate grant application should be ineligible solely because it is sponsored by a traditional or non-traditional education or training group or institution (13-14). Not only do many such educational groups and institutions train professional artists, they also extend knowledge and appreciation of the arts, increase audiences, and serve as artistic centers.

Similarly, appropriate private agencies, with the assistance of the U.S. Office of Education, must continue their efforts to develop accreditation mechanisms for all quality professional arts training programs so that federal student aid funds will be available to young professionals in training.

2. That public and private elementary and secondary school systems actively identify students with artistic talent and provide them requisite training. This might be accomplished by special programs within each school or by the creation or expansion of "arts magnet" schools. A magnet school might be established either by a single school system or by several school systems through cooperative agreements or a regional educational agency. Care must be exercised that such special schools do not have the effect of segregation or of depriving less talented students of good training in the arts. A statewide residential school, possibly in conjunction with a university, might better serve this magnet function in less populated states (15).

To provide arts training of quality, more school systems should be enabled legally to contract with master teachers either through individual contracts or through independent groups and schools where they serve as faculty. The purpose of such teaching arrangements is to provide specialized training lessons to talented young people as a supplement to the general arts education program available to all students. These specialized training programs should be arranged cooperatively under the supervision of the regular arts education faculty and administration of the school system.

Pilot programs supported by the Endowment would seem an appropriate way to introduce many of these recommendations. The Endowment's Artist-in-Schools program should be reviewed to determine what role it should have in working with talented young people in particular.

Special summer training programs have proved of great value in discovering and training young artists. Individual schools and school systems (both public and private), community groups and schools, independent art schools, regional educational agencies and colleges and universities should be encouraged to initiate and continue such programs. When sponsored by traditional educational institutions, these programs do well to involve independent teachers, community groups and art schools from outside their usual faculty resources.

A wide range and accessibility in such arts activities of elementary and secondary school programs will serve to involve students who may become audiences as well as professional artists.

3. That at the post-secondary level the quality of training be improved by continued curriculum review, the involvement of outstanding professional artists who are able teachers, and the further encouragement of artistic experimentation.

Although a training curriculum should always place primary emphasis on nurturing professional excellence, it should also prepare emerging artists in ways of relating to and developing new audiences. This will include effective use of recording, the broadcast media, and the classroom as well as the stage and museum. Students should be made aware of the management problems they will face in their professional careers. They should receive guidance on financial matters, use of auditors and lawyers, and how to secure assistance. Further, schools should be encouraged to find new applications for the arts in society, such as the growing field of arts therapy*.

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* "The arts professional has an important role on the mental health team, perhaps essential for some types of patients. Ideally, we visualize a program staffed by a complementary team consisting of traditional mental health professionals, arts therapists (for example, dance/movement, art, music, drama, and poetry therapists), and artists (painters, writers, actors, and artisans/craftspersons).

Arts therapists are specialists who combine the general qualifications of being competent artists with specialized skills in the field of psychotherapy and education. There are also many highly qualified artists/teachers who have not undergone specialized clinical training, but who, by their presence and posture as artists, can provide enriching and healing experiences for patients. In addition to arts activities programs in treatment settings staffed by artists, there are practicing artists and performers who bring performances, exhibits and concerts to the mentally ill."

(From Report of the Task Panels on Role of the Arts in Therapy and Environment, submitted to the President's Commission on Mental Health, February 15, 1978, p. 5).

The arts curricula should be far-sighted and should continue to explore new developments in other fields, as music and art have done with electronics and laser beams and design with computers. Curricular adventurousness should be supported as a means of advancing superior preparation and of opening the way to new audiences and new expressions. Post-secondary instruction in the arts is offered to thousands of students who remain amateurs, and audience, for arts which they do not pursue professionally.

Emerging artists should be exposed to practicing professional artists, in addition to those on the regular faculty. Less formally, this can include campus workshops, master classes, and seminars offered by touring companies. More formally, this can be accomplished through visiting professorships and long-term campus residencies. A "National Artists Faculty" might be established for the purpose of identifying able master teachers and developing fiscal support for professional residencies in training programs (16).

Experimentation should mark all aspects of the training years. With due regard for the fundamentals, post-secondary institutions are places for change. Creative students are receptive to new ways, and society can expect post-secondary institutions to be resourceful. Pilot programs and residencies funded by the Endowment can encourage such exploration. The arts are no different than the sciences with respect to the need for new ideas. No art form can be vital if it remains static. Training institutions must have funds for experimentation in basic art form as well as in curriculum.

4. That at the career entry level there must be opportunities of quality in the form of internships, apprenticeships, fellowships and residencies. The responsibility to develop these opportunities is shared by both training and professional groups and institutions. Wherever possible this should constitute a bridging between the two types of institutions. Ultimately, this involves the creation of career entry opportunities of limited duration within professional institutions and organizations. In the case of well-established professional institutions, second companies are needed. Similarly, training

institutions will need to form resident companies. Funds will be required to assist in the creation, strengthening and distribution of apprenticeships, internships, fellowships and residencies. The Arts Endowment should assist (7-8).

Matching grants in theatre, dance, music or opera/music theatre could encourage the establishment of fully-professional companies by training institutions, including conservatories, universities, colleges, independent community schools of the arts, and private arts schools. These companies would be composed of talented new graduates who traditionally have been expected to seek employment in professional companies where work opportunities are limited. Establishment of performing companies by training institutions could reasonably be expected to affect professional employment, audience development, and the patterns of career-entry of new artists.

D. RESEARCH

With respect to the education, training and development of professional artists, current research and information is minimal. In conjunction with the National Institute of Education, the National Center for Educational Statistics, the associations of professional training institutions and individuals, and associations of arts organizations and artists, the National Endowment for the Arts should take the initiative in sponsoring comprehensive research. The needed data include statistics on enrollment in traditional and non-traditional schools and programs in courses at all levels which are designed to prepare professional artists; program descriptions, funding sources and budgetary requirements for such programs; the development routes for emerging artists; the method and cost of financing career entry and mid-career opportunities; and documentation and dissemination of exemplary programs. Plans to maintain such data on a continuing basis and to make it available to all interested persons and agencies should be part of a major research project (17).

Basic and applied research into the nature of learning in the arts and the processes for early identification and development of artistic talent also merit further investigation (18).

The needs and means of future Endowment programming could be more accurately determined from a research program as described here and in Part III D of this report.

TABLE 1

RECOMMENDED ACTIONS AND SUGGESTED FUNDING SOURCES
FOR THE EDUCATION, TRAINING AND DEVELOPMENT
OF PROFESSIONAL ARTISTS

The following recommended actions and suggested funding sources have been compiled by the Task Force as a means of illustrating sample activities which could respond to some of the needs and issues expressed in the narrative portions of the report. The National Endowment for the Arts bears a major responsibility for implementation and advocacy of these actions.

ACTIONS	SUPPORT
(1) A senior education and training officer of the Arts Endowment should encourage and assist the coordination of public and private efforts to promote the training and career development of the artist through work with federal agencies, professional arts and education organizations, foundations, corporations, and other institutions.	National Endowment for the Arts
(2) All Panels of the Arts Endowment should continue and accelerate investigation of the ways support can be accorded to the education, training and development of the artist.	National Endowment for the Arts
CAREER COUNSELING	
(3) The Arts Endowment should provide for a clearinghouse for information on arts study, career options, employment opportunities, means of marketing arts, audience development, and related concerns. A guide or directory on training and career development should be prepared. Workshops/seminars could be conducted to increase awareness of careers in the arts.	National Endowment for the Arts; Office of Education; Department of Labor

ACTIONS	SUPPORT
FINANCIAL AID	
Elementary and Secondary Educational Years	
(4) Financial assistance should be provided for needy, artistically gifted and talented school children, for obtaining professional, out-of-school training.	Office of Education (Gifted and Talented); Work/Study programs of Department of Labor; local school districts
Post-Secondary Years	
(5) Grants should be available to needy students for costs related to advanced arts study. In programs where arts study and production curtail students' utilization of work/study funds and result in over-dependence on loans, alternative support programs or flexible grant distribution should be explored.	U.S. Office of Education; institutions of higher education in cooperation with Office of Education
Career Entry	
(6) Stipends for career-oriented work/study experiences should be provided through Internships (working for an instructive period within traditional and non-traditional institutions, agencies, organizations); Apprenticeships (working under the direct tutelage of an established artist who is a master teacher); and Fellowships.	National Endowment for the Arts (awarded by Programs); National Endowment for the Humanities; state arts agencies; arts institutions; agencies; organizations; corporations; foundations; others
(7) The Arts Endowment should encourage national service organizations and arts and education institutions to provide new professional opportunities for artists at the career-entry level (e.g., technology, therapy, management, publishing, etc.).	National Endowment for the Arts; National Endowment for the Humanities; national service organizations; arts institutions; educational institutions

ACTIONS	SUPPORT
(8) Seed money and project funds should be available to performing arts organizations to support subsidiary companies and other initiatives providing professional experiences for young artists.	National Endowment for the Arts; Department of Labor (CETA funds); state and local governments; foundations; corporations
Mid-Career Development and Change	
(9) Funds for Fellowships should be available to assist artists in continuing career development.	National Endowment for the Arts (strengthening existing programs); National Endowment for the Humanities; state arts agencies; arts and education institutions; corporations; foundations
(10) Grants to arts organizations and institutions should be given for programs enabling artists to explore alternative career options and/or mid-career adjustments.	National Endowment for the Arts; National Endowment for the Humanities; Office of Education (Career Education)
STRENGTHENING OF PROGRAMS	
(11) An education and training officer at the Arts Endowment should work with other federal agencies, national arts and education organizations, corporations, foundations, private and public cultural institutions, to encourage increased emphasis and funding of artistic training.	National Endowment for the Arts
(12) The Arts Endowment should initiate discussions with federal and private agencies and foundations, to explore co-funding of programs that aid the education, training and development of artists.	Committee on Training and Education of the National Council on the Arts

ACTIONS	SUPPORT
(13) Traditional and non-traditional, public and private training institutions should be eligible to compete for funds on the basis of quality. The diversity of need in these institutions should be recognized.	National Endowment for the Arts; state arts agencies
(14) Traditional and non-traditional, public and private training institutions should be eligible to compete on the basis of quality for Arts Endowment Challenge Grants.	National Endowment for the Arts
(15) The Arts Endowment should cooperate with the U.S. Office of Education to study magnet, vocational and alternative schools of the arts as means of pre-professional training institutions for highly talented students.	U.S. Office of Education; National Endowment for the Arts; National Endowment for the Humanities
(16) A National Artists Faculty should be established to serve arts training programs at the post-secondary level. Such a program would arrange and support residencies for arts faculty, and facilitate inter-institutional exchanges.	National Endowment for the Arts; corporations; foundations; arts and education institutions
RESEARCH	
(17) Data and information on artists' training should be collected and disseminated with respect to enrollments, model programs, developmental patterns and funding sources.	National Endowment for the Arts in cooperation with the National Institute for Education; National Center for Educational Statistics; professional training associations

ACTIONS	SUPPORT
(18) Basic and applied research and dissemination into the nature of learning in the arts, the processes for identifying and developing artistic talent, and development of career examples should be undertaken.	National Endowment for the Arts; National Endowment for the Humanities; National Institute for Education; other appropriate governmental and private research organizations

III. THE EDUCATION, TRAINING AND DEVELOPMENT OF ARTS EDUCATORS

Again, by its mandate, the National Endowment for the Arts is concerned with "the fostering of professional excellence in the arts" and the climate in which the arts "may flourish so they may be experienced and enjoyed by the widest possible public." The Endowment, therefore, has as much a responsibility for the development of the audience as for the training of the artist. It is for this reason and on this basis that the Endowment should play a role in the education and development of arts educators, who influence future generations of potential artists and audiences for the arts (19). Three recent studies in the development of arts audiences indicate that education is a vital factor*.

Arts education must be high on the nation's agenda. It requires outstanding teachers, committed institutions, excellent curricula, and continuing research and evaluation**.

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* The reader is directed to Arts and the People, A Survey of Public Attitudes and Participation in the Arts and Culture in New York State, conducted for the American Council for the Arts in Education, Inc., with support from the New York State Council on the Arts by the National Research Center of the Arts, Inc., New York City, January, 1973. Also see A Critical Review of the Content, Quality, and Use of Audience Studies, Michael Useem and Paul Dimaggio, supported by the National Endowment for the Arts, 1978. Americans and the Arts, a survey for the National Committee for Cultural Resources by the National Research Center for the Arts, Inc. (an affiliate of Louis Harris and Associates, Inc.), August 1975, (distributed by the Associated Council of the Arts) notes a correlation of early life experiences in the arts and later life degree of interest.

**Recommended actions and suggested funding sources have been compiled by the Task Force as a means of illustrating sample activities which could respond to some of the needs and issues expressed in the narrative portions of the report. The Office of Education bears a major responsibility for these actions in cooperation with the National Endowment for the Arts. These recommendations appear in Table 2 on page 36 of this report. Throughout the report, parenthetical numbers will direct the reader's attention to the corresponding recommendations in the table.

A. TEACHERS

Exceptional teaching like exceptional artistry requires great talent. Such teaching talent must be cultivated through preparation and continuous development. This involves pre-service and in-service training and development for four general kinds of arts educators: (1) arts specialists, (2) artists, (3) general classroom teachers, and (4) non-traditional teachers and aides.

1. Arts specialists in elementary-secondary schools. Artistic creativity is the moving force in arts education. Pre-service training for arts specialists for the schools should focus on artistic as well as teaching creativity. Much is required of the arts specialist*. He or she must first be an exceptional teacher, excelling in at least one art form, understanding the interrelationship among the arts and between the arts and other subjects. The arts specialist must serve both the vocational and avocational needs of a variety of students, from the casually interested to the prospective professional. He or she must often serve as a rallying point, incorporating artists and community arts organizations into teaching programs, and enlisting the commitment of classroom teachers, school administrators and parents to the importance of the arts in education.

The preparation of this virtuoso requires a catholic yet demanding post-secondary educational and training program. Such a program should emphasize artistic creativity. This focus must be accompanied by an understanding of the learning process, student motivation, teaching techniques, curriculum construction, community resources, and the relative merits of disciplinary and interdisciplinary approaches. All of this requires an expensive post-secondary program, if quality arts teaching is the objective. Not all post-secondary institutions must prepare arts specialists, but those which do should

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* For purposes of the report, the term "arts specialist" refers to that person whose academic preparation and teaching responsibility are in traditional arts education.

recognize the high costs involved in a superior program (22)*.

Like the aspiring professional artist, the prospective arts specialist faces many career problems. Declining school enrollments and restricted budgets pose a serious employment problem for all teachers. The arts specialist should be prepared and counseled for new career opportunities which are occuring as the needs for the arts in many areas of community life are discovered and met.

The arts specialist's career requires continuous development. In-service training for teachers should include all the arts (23-24). Schools, colleges and universities must provide opportunities for arts specialists to continue the study and practice of their artistic disciplines. Residencies, fellowships, teacher exchanges and leaves of absences are the mix of mechanisms needed to assure that specialists can return to study and creative activity. Such study should broaden and deepen arts and teaching skills and encourage utilization of arts resources, team teaching, interdisciplinary studies, and teaching special constituencies. Teaching artists should be given released time to execute commissioned works, to serve as artists-in-schools, and to pursue independent study and work. School systems should experiment with special leaves for gifted specialists and training institutions should have some residency and fellowship money designated for such specialists. In cases of exceptional need, imaginative pilot programs should be supported by the government (25).

2. Artists. To some extent, and if only by the model their work represents, all artists teach. Throughout their schooling and training, artists should

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* The various arts education disciplines have differing needs and solutions. Examples of national studies are Teacher Education in Music: Final Report, Music Educators National Conference, 1977; Guidelines for Teacher Preparation, National Art Education Association, 1970; and Minimum Standards for Accreditation of Theatre Degree Programs in Colleges and Universities, American Theatre Association, 1978.

be made aware of the variety of teaching opportunities open to them. They should be given a sense of the special creative demands and rewards of teaching. Artists in training might learn something of this by interning as aides to arts specialists.

Professional artists who are involved for a limited period of teaching can greatly enrich the arts education program of a school or arts institution. They can aid in the identification of talented students and stimulate the interest of general students. Their thoughtful incorporation into the arts program can make clear to students the unity of purpose between teachers and artists, as the Artist-in-Schools Program does at its best. Mutual respect and trust among the regular arts faculty and administration are important requirements in such cooperative ventures. Workshops and seminars are an invaluable preparation for the artist who will assume this instructional role, either during the training years or subsequently as a part of the career development. Conversely, such workshops can be stimulating to the arts specialist who works with the teaching artist (26).

3. Elementary school teachers. Enormous demands are placed on the elementary classroom teachers in the United States. As generalists, they are expected to teach all the basic skills for life and learning. To teach content, they must know something about each subject area.

The arts must be a vital part of the elementary school curriculum. This requires the involvement of the general classroom teacher as well as the arts specialist. In their preparation, all elementary teachers should become comfortable in their understanding, appreciation, and use of the arts, so that they can bring aesthetic awareness to the general class and help identify talented young people. To the extent possible, their preparation as teachers should include exposure to at least one art form, to artists, and to arts curricula (27). In-service training can enhance the arts in the elementary curriculum and assist teachers throughout their teaching career (28-29).

4. Teachers and aides in non-traditional settings. A variety of talented and dedicated individuals serve the educational mission of artistic institutions and groups, either as paid teachers or as aides and volunteers. They, too, will require preparation. A new type of career which requires both pre- and in-service training is opening up. These non-traditional* arts educators may be prepared as traditional arts specialists, or they may require a different preparation. Whatever the case, this is a growing dimension of arts education.

Regardless of forum or format, excellence in teaching depends upon the identification, preparation and development of talented individuals. At the federal level, arts education in the schools is the special concern of the Office of Education, while arts education in the artistic institutions is the special concern of the National Endowment for the Arts. Because the arts and education are inseparable, these two federal agencies must work closely together to foster such identification, preparation and development of a variety of arts educators in traditional and non-traditional settings (30-31). These men and women must have the necessary fiscal support for training and career development in arts education. They must not be allowed to fall between jurisdictional lines, to their loss and that of the arts. Specifically, grant monies should be made available for advanced training at the post-secondary level. Further, creative leaves-of-absence and in-service training which promote professional growth for all types of arts specialists, elementary teachers and non-traditional teachers and aides must be encouraged.

B. INSTITUTIONS

Educational and artistic institutions and organizations must reexamine and reaffirm their commitment to the arts in our lives. Arts education should be an essential concern of all arts institutions and organizations whether their principal mission is presentation or education. Through these national,

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* For definition of term for this report, see footnote on page 6.

state and local organizations, the arts can be made accessible to all Americans.

Today, the value of the arts in education must be vigorously asserted. The arts meet a basic human need -- creative personal expression. In addition to their intrinsic value, the arts give insight into other aspects of life, helping people understand themselves and the world they live in. It is recognized that quality education should include the development of skills, knowledge, concepts, values, and sensitivities with which to understand and engage the culture of a nation. The arts offer significant opportunities for this development. Learning must incorporate the arts as a central, significant, and integral component. Artistic and educational institutions must recognize and support this concept.

1. Elementary and secondary schools. Although there are many flourishing arts programs in elementary and secondary schools in the nation, the arts are too often outside the educational mainstream*. That the arts possess inherent values, that they are resources for other disciplines, and that they help develop the total person are considerations too often and too easily forgotten in times of fiscal restraint and educational reassessment.

In school budgetary crises, arts programs and staff have been reduced in many elementary schools. Such reductions have been slightly less severe in secondary schools. But the total result has been a reduction in funds for arts education programs and personnel, and a loss of arts education to the larger and more impressionable elementary school population. Both the secondary and elementary arts programs need to be supported at a level which permits all students to learn from and about the arts.

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* For a more extensive review of the context in which arts education functions today, the reader is directed to papers written for the Task Force by Elliot Eisner, Stanford University (Visual Arts); Brian Hansen, University of Delaware (Theatre); Elizabeth Hayes, University of Utah (Dance); and Charles Leonhard, University of Illinois (Music). See footnote on page 73 for source.

Currently, the nation is concerned about the rigor of elementary and secondary education, and there is much emphasis on "basic skills" and "competency." But teachers, administrators, and the public need to be reminded that creative expression is a basic human need, and thus the arts are to be viewed as basic skills. The problem is not only that attempts to measure competency of skills are embryonic, but that the arts are often excluded from such measurement. A well-educated person combines skills with dedication and purpose, and the sum of these is the person's individual creativity. The arts can challenge the skills and imagination of all students. It is imperative that arts curricula, personnel, and program funds be retained and expanded in the elementary and secondary schools (32-41).

2. Colleges and universities. In their traditional undergraduate programs, colleges and universities should recognize the value of arts education. College admissions criteria determine course offerings in secondary schools, and should include the arts in prerequisites, grade point averages, aptitude tests, and other relevant considerations (42). The arts should become a focal point of the present nation-wide campus review of undergraduate general education requirements. They should be seen as a vital part of the academic community and recognized for the contribution they can make to the general education of students.

Morever, as post-secondary education is increasingly recognized as a continuing process and not limited to people eighteen to twenty-two years old, college and university arts programs can greatly benefit other groups of Americans. Formal and informal programs for students and citizens of all ages can extend the arts into the lives of many who are not now either artist or audience. Community and four-year colleges can respond to the artistic needs of their local communities, while university arts centers can assist through regional programs. No federal assistance other than advocacy and leadership is envisioned in many of these natural local developments (43).

3. Arts institutions and organizations. Nationally and locally, arts institutions and organizations are broadening and educating audiences through efforts on radio and television, on the streets and in storefronts, in all types of schools, in museums, in theatres, and with cooperative support of such efforts as ticket voucher systems which promote student attendance at cultural events. Community arts groups and individual artists are cooperating with school systems to extend arts education. They are providing educational opportunities in the arts inside and outside the traditional school days and hours.

The great potential of television and radio in arts education must be imaginatively and agressively pursued. Private and governmental agencies have sponsored programs which have demonstrated the effectiveness of radio, television and film in arts education. Such programming has included arts performances, arts instruction, and records of master artists and teachers for study. Response to arts programming in the media indicates that the audience in America is larger and more discriminating than commercial producers have taken into account. The National Endowment for the Arts and other governmental agencies should continue to support innovative media projects (47). At some point it may become appropriate for the Arts Endowment to commission educational programs on the arts for public radio and television.

As educational and artistic institutions and organizations are confronted with even bigger fiscal problems, their arts education programs must not suffer. The Office of Education and the National Endowment for the Arts must provide leadership in helping national, state, and local institutions and organizations to strengthen arts education. Formal barriers between artistic and educational institutions must be removed and cooperative agreements encouraged which recognize the unique contribution of each sector to arts education (44-46). Arts education must be a principal matter of concern for in-service training in teacher centers, regional education agencies, university postgraduate programs and arts institutions (23-24). Individually or cooperatively, these institutions can evolve programs which will help all arts educators to grow as artists and teachers, utilizing all resources and approaches

to personal and professional development. This will benefit the individual and the institutions. These agencies should also offer programs about arts education for administrators, governing boards and the general public (34-35). If Americans are to have access to the best, arts education must be pushed forward and given the financial support it deserves.

C. CURRICULA

Educational offerings should be available to everyone, at all levels of education, and in all the arts. Jazz, the media, and new art forms and expressions should not be denied an educational forum because teachers or materials are hard to procure from traditional sources.

Aesthetic education, composite programs embracing several arts, and infusion of the arts into other subjects are significant recent additions to the curriculum. The interrelatedness of the arts should be appreciated, but such recognition must not sacrifice superior instruction in single art forms for inadequate exposure to many.

The Office of Education and the National Endowment for the Arts must cooperate in funding selected pilot and project grants to assist teachers and artists in educational and artistic institutions and organizations. These grants can strengthen the existing curricula, or encourage experimentation in new educational directions at the elementary, secondary, or post-secondary levels. Outstanding proposals should be supported regardless of whether they involve traditional or non-traditional, emerging or well-established settings. New ways and new places should be explored. Cooperative ventures which embrace both organizations and talented individuals should be encouraged (48-50).

D. RESEARCH

To assist artists and teachers, there must be continuous inquiry into the nature of learning in and through the arts. Curriculum development, evaluation, dissemination, and audience development deserve steady attention. Like the artists' world, the arts educators' situation needs more comprehensive research. There should be a systematic compilation of statistics and data

pertaining to arts education. Under the leadership of the U.S. Office of Education, other interested governmental and private groups including the National Endowment for the Arts, the National Institute of Education, and the National Center for Educational Statistics, and where appropriate, university or private research centers should cooperate on a joint research effort. This effort should include basic and applied research in arts learning, evaluation, documentation and dissemination of successful endeavors, and data collection.

The results of this research (and those noted in Part II D) should be made available through a clearinghouse to assist with arts education advocacy, planning and decisions at all levels and by all constituents -- by prospective and practicing teachers, artists, administrators, as well as by associations, organizations and governmental or private agencies (51-53).

TABLE 2

RECOMMENDED ACTIONS AND SUGGESTED
FUNDING SOURCES FOR THE EDUCATION, TRAINING,
AND DEVELOPMENT OF ARTS EDUCATORS

The following recommended actions and suggested funding sources have been compiled by the Task Force as a means of illustrating sample activities which could respond to some of the needs and issues expressed in the narrative portions of the report. The Office of Education bears a major responsibility for these actions in cooperation with the National Endowment for the Arts.

ACTIONS	SUPPORT
(19) A senior education and training officer of the Arts Endowment should encourage and assist in the coordination of private and public efforts to promote the arts as an essential part of basic education, through work with allied federal agencies, professional arts and education organizations, foundations, corporations, and other institutions.	National Endowment for the Arts
(20) The Arts Endowment should assure support for arts education through representation of arts education on the National Council on the Arts and its Panels.	National Endowment for the Arts
(21) The White House Conference on the Arts and the nation-wide meetings preceding it should address the issues of arts education.	Federal and state appropriations

ACTIONS	SUPPORT
TEACHERS	
Arts Specialists in Elementary-Secondary Schools	
(22) Funds should be made available to colleges, universities and arts institutions for exemplary projects that broaden and deepen education of arts specialists and include training in use of community arts resources, teaching arts to special constituencies, team teaching and interdisciplinary approaches.	Fund for the Improvement of Post Secondary Education (FIPSE); Office of Education; National Endowment for the Arts; National Endowment for the Humanities; foundations; professional organizations; state education agencies; local boards of education
(23) In-service arts education workshops should be provided for arts specialists in public schools, institutions of higher education, and Teacher Centers, to educate in organizing and administering arts programs that encompass several arts, reach all students, use community resources and relate to general curriculum.	Office of Education; state arts agencies; Fund for the Improvement of Post Secondary Education (FIPSE); National Endowment for the Arts; National Endowment for the Humanities; professional organizations; state education agencies; local boards of education
(24) Teams of classroom teachers, artists, administrators and parents, led by arts specialists, should be developed in primary and secondary schools, to provide in-service arts education, to plan and initiate model arts curricula, and to develop courses in humanities, aesthetics and the arts.	Office of Education; state and local arts and education agencies; National Endowment for the Arts; National Endowment for the Humanities; foundations; professional organizations; colleges and universities; parents/teachers organizations
(25) Educational institutions should make provisions for arts specialists to renew and revitalize their artistry.	Local schools; community businesses and industries; National Endowment for the Arts' Artist-In-Schools and intern programs; state arts agencies, community arts organizations and institutions; colleges and universities; schools of the arts

ACTIONS	SUPPORT
Artists	
(26) Special courses and workshops during and after training in the educational use of the arts, conducted by experts, should be available to artists for studying education, teaching and learning philosophies and practices.	Office of Education; National Endowment for the Arts' Artists-in-Schools Program; state arts agencies; foundations; education agencies; colleges and universities
Elementary School Teachers	
(27) Project funds should be available to colleges, universities, and arts institutions, to provide prospective and practicing classroom teachers with interdisciplinary courses encompassing several arts disciplines, arts studio experience to broaden and deepen understandings, the arts process in basic education, and innovative techniques.	Office of Education; National Endowment for the Arts; National Endowment for the Humanities; state departments of education; local school districts; state arts agencies; arts organizations; colleges; universities; Department of Labor (CETA); foundations
(28) Resources should be created and extended enabling in-service education programs in primary and secondary schools to incorporate arts components, assisted by arts student interns, artists-in-schools, college faculty arts teams.	Office of Education; arts training institutions; cultural organizations; state arts agencies; National Endowment for the Arts; foundations
(29) Teacher Centers should be encouraged to develop arts education topics and project grants awarded to facilitate their making arts a priority in the development of classroom teachers.	Office of Education; National Endowment for the Arts; state education and arts agencies; Teacher Centers

ACTIONS	SUPPORT
Teachers and Aides in Non-Traditional Settings	
(30) Colleges and universities should provide courses to meet the needs of those aspiring to become arts educators and arts administrators at arts institutions and cultural centers. Funds should be available for pilot programs.	Colleges; universities; community arts organizations and institutions; Office of Education; National Endowment for the Arts; National Endowment for the Humanities; foundations
(31) Opportunities should be provided for educational staff and administrators of museums, performing arts centers, dance and theatre companies, and various arts groups, to increase effective use of their resources in working with children and teachers.	National Endowment for the Arts; National Endowment for the Humanities; arts service organizations; foundations
INSTITUTIONS	
Elementary and Secondary Schools	
(32) Training institutions should be eligible for funds supporting projects that develop and strengthen arts curricula; for community-outreach undertakings; and for joint ventures with professional arts organizations and institutions.	Office of Education; National Endowment for the Arts; National Endowment for the Humanities; state arts and education agencies; foundations
(33) State arts and education agencies should advocate and stimulate increased commitment and understanding of the value of arts in education among principals, superintendents, curriculum coordinators and supervisory personnel, school boards, and teacher organizations.	State arts and education agencies; National Endowment for the Arts; Office of Education; arts and education organizations

ACTIONS	SUPPORT
(34) Graduate courses and special participatory arts workshops for principals, superintendents, counselors and other administrators should be created that demonstrate the educational potential of the arts.	Colleges; universities; state education agencies; state arts agencies; community arts organizations and institutions
(35) Funds should be available to update and expand arts career guidance courses and workshops for teachers and administrative personnel who will advise young people on the full range of available options. Practicing artists should be consulted in this process.	Office of Education (Career Education); colleges and universities
(36) There should be cooperation between state arts and education agencies and arts and education resources to ensure the general effectiveness of arts education, and to maintain information flow to local school districts.	State arts agencies; state education agencies; foundations
(37) Professional teaching associations and organizations should adopt policies and resolutions regarding the positive value of arts in primary and secondary education.	Professional educational and arts associations and organizations
(38) Arts education associations should expand legislative activities at local, state and federal levels to heighten awareness and support for arts in primary and secondary education.	Arts education associations
(39) Arts educators and representatives of teacher bargaining units should establish an ongoing dialogue to study the effects of contract agreement on arts education programs and make recommendations for policies on arts education.	Arts education associations; National Education Association; American Federation of Teachers

ACTIONS	SUPPORT
(40) Artists and private citizens who wish to emphasize the value of the arts in education should establish a dialogue with appropriate arts and arts education institutions and individuals.	Artists and citizens (individually and collectively)
(41) Arts education agencies and organizations should work with national testing services to develop appropriate evaluation mechanisms to monitor quality and achievement in arts.	Office of Education; National Endowment for the Arts; national arts and education associations; National Institute for Education; testing services; foundations
(42) Colleges and universities should be encouraged to accept achievements in arts curricula as valid indices for student admission evaluation, and thus encourage secondary schools to include the arts in graduation requirements.	National testing services; Office of Education; National Endowment for the Arts; National Endowment for the Humanities; colleges and universities; elementary and secondary schools
Colleges and Universities	
(43) Training institutions should be eligible for funds supporting projects that develop and strengthen arts curricula; for community-outreach undertakings; and for joint ventures with professional arts organizations and institutions.	Office of Education; National Endowment for the Arts; National Endowment for the Humanities; state arts and education agencies; foundations
Arts Institutions and Organizations	
(44) Cooperative efforts between educational institutions, arts organizations and institutions, and recreation departments should be initiated to set up staff exchanges, work/study programs, and leadership training for arts administrators.	State and local arts and education agencies; institutions and organizations; parks and recreation departments

ACTIONS	SUPPORT
(45) Governmental organizations, education agencies, and professional education organizations should include arts education on the agenda of meetings, conferences and planning sessions.	Governmental organizations, state governmental agencies and their national associations; education associations
(46) The Working Group on Arts Education of the Federal Council on the Arts and the Humanities should promote and coordinate federal action in arts education.	Federal Council on the Arts and the Humanities
(47) A national educational media program on the arts should be developed to introduce very young children to the creative and communicative aspects of the arts.	Office of Education; National Endowment for the Arts; National Endowment for the Humanities; Corporation for Public Broadcasting; foundations; corporations
CURRICULA	
(48) Appropriate programs and offerings of state and community arts organizations and institutions should be systematically incorporated into the curricula and programs of public schools and colleges.	State arts agencies; state education agencies; community arts and education organizations; local school districts
(49) Pilot and project grants should be funded to help teachers and artists strengthen the existing arts curricula, or experiment with new educational directions in elementary, secondary, and post-secondary educational and artistic institutions and organizations.	Office of Education in cooperation with the National Endowment for the Arts and state and local educational artistic institutions and organizations
(50) Teaching materials using the resources of film, television, and radio arts programming should be developed to demonstrate master teaching, enhance arts curricula and enliven the pre-service and in-service education of teachers.	National Endowment for the Arts; National Endowment for the Humanities; Office of Education; Corporation for Public Broadcasting; foundations; corporations

ACTIONS	SUPPORT
RESEARCH	
(51) The roles of National Endowment for the Arts, National Center for Educational Statistics, National Endowment for the Humanities and National Institute for Education in research of arts education should be clarified and efforts coordinated to support further research in the individual arts disciplines, interdisciplinary studies, aesthetic education, and experimental research.	National Institute for Education; National Endowment for the Arts; National Endowment for the Humanities; Office of Education
(52) Research should be initiated to provide a process of arts data collection over time, statistical analysis in arts education, and to determine effective methods to teach arts and substantiate their usefulness in general education.	National Institute for Education; National Center for Educational Statistics; National Endowment for the Arts; Office of Education; foundations
(53) A resource and information center for the arts in education should be established to serve as a clearinghouse of information about available resources and materials, sources of support, pilot projects, curriculum developments, and matters generally pertaining to arts education and research.	National Institute for Education; National Endowment for the Arts; National Endowment for the Humanities; Office of Education; foundations; corporations

IV. CONCLUSION

The questions inherent in the education, training and development of professional artists and arts educators cannot be answered with a single statement by any task force, any group of professional artists, or any group of professional arts educators. In a pluralistic society there are many truths. We are enriched by diversity. Yet all of us must be committed to the extension of superior artistic quality throughout our society. This requires outstanding artists and arts educators. It also requires a recognition of the differences and commonalities of their training and development. It finally requires a commitment and cooperation. Access to the best is predicated on support and extension of individual excellence in many artistic and educational settings. The ultimate objective is clear. It commands our united energies.

Appendix A: Brief History of Development of Federal Support for the Education, Training, and Development of Professional Artists and Arts Educators

The federal government has historically been a junior partner with state, local and private entities in efforts to educate, train, and develop professional artists and arts educators. Yet this "junior partner" has often been a significant factor in the development of artists and arts educators at local and national levels.

NATIONAL ENDOWMENT FOR THE ARTS

At present, the disciplinary programs of the National Endowment for the Arts have the following programs directed toward the education, training and development of professional artists and arts educators*:

PROGRAM	PROGRAM DESCRIPTION
Architecture + Environmental Arts	
1. Design + Communication	Grants are available to assist exploratory activity in design. This program emphasizes design as an aesthetic concern and not technological projects. Highest priority is given to projects that show promise of significantly influencing the future of our surroundings. Also considered are projects that seek to extend the state of knowledge in the design field, assuming current design approaches.

* Compiled by: Fred Lazarus, Staff Assistant to the Chairman, National Endowment for the Arts; Task Force Working Paper from the 1978 Guide to Programs, National Endowment for the Arts.

PROGRAM	PROGRAM DESCRIPTION
(Architecture + Environmental Arts)	
2. Fellowships	This program seeks to encourage exceptionally talented persons to engage in independent design projects or studies which will improve their professional capabilities. Professionals who could benefit in this way from an intensive "official sabbatical" are considered. Grants are intended for professionals with sufficient experience and maturity in their own design work as well as broad understanding of the field.
Dance	
1. Choreography Fellowships and Production Grants	
Category A: Choreography Fellowships	Non-matching fellowships are available to experienced professional choreographers who are primarily and integrally associated with a professional performing company. The purpose of this program is to provide an opportunity for experienced choreographers to create new works for a professional company with which they are primarily and integrally associated and to provide time for rehearsing new works.
Category B: Workshop Fellowships	Non-matching fellowships to aid in the creation of a new dance work are awarded to: choreographers working in workshops, civic, regional, educational or other companies with limited performance schedules; choreographers wishing to work in new and experimental areas; and members of professional companies which have a policy of offering choreographic opportunities to their members.

PROGRAM	PROGRAM DESCRIPTION
(Dance - Choreography Fellowships and Production Grants)	
Category C: Fellowships for Choreographers in Residence	Non-matching grants are available to professional companies to enable them to award fellowships to experienced professional choreographers who are not permanently associated with the company to create new works, to restage existing works, or to work with the company over an extended period of time. The company has two options. It may apply for a short-term or long-term residency.
Category D: Production Grants	The purpose of this category is to assist established professional companies with national or wide regional exposure to expand and diversify their repertoire. Companies applying must have attained at least a twenty-week rehearsal/performance season during 1976-77 and must have been in existence for at least three years.
Category E: Special Choreography Fellowships	Fellowships are available to experienced professional choreographers with substantial professional recognition for extraordinary choreography projects not applicable under Categories A, B, C and D.
Education	
1. Artists-in-Schools	Grants are made to state arts agencies to match funds for local artists-in-schools programs. The purpose of the program is to place practicing artists in elementary and secondary schools to work and demonstrate their artistic disciplines.

PROGRAM	PROGRAM DESCRIPTION
(Education)	
2. Learning Through the Arts	This pilot program seeks to examine innovative ways in which the arts and professional artists can assist in alternatives for learning to the established educational institutions. Focusing on adults, students, the handicapped, the imprisoned, and diverse cultural groups, the projects are designed to integrate the arts into the total educational experience.
Expansion Arts	
1. Instruction and Training	Matching grants are available to community art projects that specialize in professionally led workshops and classes (in areas including dance, music, film/video, theatre, crafts, visual arts) on a regular basis thereby providing opportunities for creative participation on all levels.
Federal-State Partnership	Awards to experienced state directors and assistant directors for periods of three to twelve months to conduct independent study or research, travel, write, engage in arts projects or in other ways improve one's leadership skills or qualifications.
Literature	
1. Fellowships for Creative Writers	Fellowships are available for published writers of exceptional talent, including poets, fiction writers, playwrights, essayists and critics of contemporary American writing, to enable them to set aside time for writing, research or travel and generally to advance their careers.
2. Readings and Residencies for Writers	Matching grants are available to aid projects that present published creative writers (as defined above) in public readings and residencies.

PROGRAM	PROGRAM DESCRIPTION
Media Arts: Film/ Radio/Television	
1. Regional Development	
Category A: Major Media Centers	The aim of this program is to advance the appreciation by a wide public for the arts of film, video, and radio and to assist film and videomakers and radio producers in practicing their respective arts. To achieve these aims this program assists major media centers in undertaking a variety of projects which may include the following: (1) Exhibition of quality film and/or video work, and publication of associated commentary. (2) In-Residence/Workshop Programs involving film and videomakers, radio producers, and critics of national significance. (3) Provision of production and post-production facilities for film videomakers, and/or radio producers. (4) Provision of services, including teaching, dissemination of information, and access to study and research facilities. (5) Maintenance of film and video collections for exhibition and study. (6) Integration and coordination of media resources and services on a regional basis. (7) Distribution of quality film and/or video work.
Category B: In-Residence/ Workshop Program	The aim of this program is to assist organizations to invite film and videomakers, radio producers, and critics of national reputation for stays of different durations for the purpose of instructing, influencing, and stimulating a variety of audiences while practicing their professions.
2. Fellowships	
Category A: American Film Institute Independent Filmmakers Program	The American Film Institute administers for the National Endowment for the Arts a program of grants to filmmakers working in the areas of animation, documentary, experimental, and narrative film.

PROGRAM	PROGRAM DESCRIPTION
Museums	
1. Museum Training	Matching grants are available to assist programs that train museum professionals and technicians.
2. Fellowships for Museum Professionals	Fellowships are available for professional members of museum staffs who wish to take leaves of absence for periods ranging from one to twelve months in order to conduct independent study or research, travel, write, engage in community projects or in other ways improve their professional qualifications. Proposals must be for specific projects and must clearly demonstrate in what way the leave of absence will improve the applicant's professional qualifications.
Music	
1. Fellowships for Composers and Librettists	Fellowship-grants are available to composers and librettists to encourage the creation of new compositions and librettos, the completion of works in progress and to generally assist their professional development. Assistance is available through the following two categories.
2. Jazz/Folk/Ethnic Music	
Jazz: Category I Composers/ Arrangers	Non-matching fellowship-grants are available to jazz composers and arrangers of exceptional talent for creation of new works, completion of work in progress and professional development.
Category II Performers	Non-matching fellowship-grants are available to enable jazz instrumentalists and singers of exceptional talent to advance and develop their careers as they see fit.

PROGRAM	PROGRAM DESCRIPTION
(Music - Jazz)	
Category III: Travel/Study	Non-matching travel/study fellowship-grants are available to enable young musicians of exceptional talent to study and/or tour with individual professional jazz musicians or ensembles for short-term concentrated instruction and experience.
Folk/Ethnic: Category III: Individuals	Non-matching fellowship grants are available to enable individuals of exceptional talent to study with master traditional musicians.
3. Career Development	The purposes of this category are to provide assistance to (1) institutions and organizations involved in the training of gifted artists and (2) high-level musical activities which have well-defined educational components for the artist and provide performance opportunities that contribute to career development. The training includes grants to eleven independent schools of music, as well as grants to programs and activities which provide special opportunities for the intensive development of artists, such as the Aspen, Marlboro, and Berkshire Music Festivals, and the Wolf Trap Foundation for the Performing Arts. Grants to organizations with programs specifically directed toward providing career development and performance opportunities for the young artist fall within the general category of this area. For example, Affiliate Artists, Inc. trains and places individual emerging young artists in programs sponsored by professional, educational, and civic organizations at the state and local levels, and administers the Exxon/Arts Endowment Young Conductors' Project. Young Concert Artists, Inc. aids in launching young artists in debut concerts, arranging concert bookings, and assisting the young artists through advice and coaching.

PROGRAM	PROGRAM DESCRIPTION
(Music)	
4. The National Opera Institute	The Endowment, through a Treasury Fund grant with matching private funds, provides substantial support to the National Opera Institute, an independent organization which offers assistance to organizations and individuals. Aiding young artists of exceptional talent through individual grants to performers, training in allied operatic professions, assisting with production of new or rarely performed operas and innovative programs in production techniques, and intercompany cooperative projects, all fall within the purview of the Institute.
Theatre	
1. Professional Theatre Training	In an effort to develop a higher standard of professional theatre training, the Endowment assists selected projects which may be of value to the field of professional theatre training as a whole. Such projects include increased communication among training institutions, increased cooperation and exchange between training programs and the professional theatre, and development of new master teachers. Direct assistance to the training programs of individual institutions is not available; however, substantial funds are made available under this category to the League of Professional Theatre Training Programs for sub-grants to member and non-member schools.
2. Director Intern Program (Pilot)	This program is designed to provide career development opportunities for talented young stage directors through full-season internships with major professional theatre companies. Grants are awarded to the participant theatres for the intern's salary and expenses for special directing projects outside the normally budgeted activities of the company.

PROGRAM	PROGRAM DESCRIPTION
(Theatre)	
3. Small Professional Theatre Company Program	Grants are given to small professional theatre companies to assist in the development of new plays and playwrights, to explore new theatrical forms, and to provide career development opportunities for all types of theatre artists.
Visual Arts	
1. Art Critics' Fellowships	Fellowships are available to enable art critics to set aside time to pursue a specific project which is not feasible in their present circumstances. Smaller fellowships for travel will also be made to critics to expand their knowledge of the current art scene outside their own region.
2. Artists' Fellowships	Fellowships are available to enable artists to set aside time and/or purchase materials and generally to advance their career as they see fit.
3. Craftsmen's Fellowships	Fellowships are available to enable craftsmen to set aside time and/or purchase materials and generally to advance their careers as they see fit.
4. Photographers' Fellowships	Fellowships are available to enable photographers to set aside time and/or purchase materials and generally to advance their careers as they see fit.
5. Artists, Critics, Photographers and Craftsmen in Residence	Grants are available to art schools, university art departments, craft associations, and other organizations to invite artists, critics, photographers and craftsmen of national reputation for short-term stays to instruct, influence and stimulate students and faculty while practicing their professions.

PROGRAM	PROGRAM DESCRIPTION
(Visual Arts)	
6. Master Craftsmen Apprenticeships	Grants are available to enable master craftsmen to engage apprentices, generally for a nine month period, to impart their skills to the apprentice who in turn assists them at their work.
7. Workshops/ Alternative Spaces	Grants are available to support workshops and alternative spaces. The program is designed to encourage artists to devise modes of working together and to test new ideas.

In an earlier study of arts education at the Endowment, A.B. Spellman* noted that while the National Endowment for the Arts has not been mandated explicitly by Congress to assume a principal role in the financial support and leadership of the nation's general educational system, an historical review of the agency's grants awards demonstrates that the Arts Endowment has been involved with schools since its inception. Such involvement has usually been in the following forms:

1. Provision for artists to perform, create and display their work in schools.

2. Provision for cultural organizations to offer their resources and services to schools, inside and outside the school structure.

3. Support for research, demonstration projects, planning and developmental projects and other activities designed to have far-reaching impact upon the status of the arts in schools.

4. Information dissemination, staff outreach, and other forms of active advocacy for the cause of arts in the lives of American people.

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* A.B. Spellman: The Arts Endowment and Education, National Endowment for the Arts, 1977.

Almost all aspects of the Endowment's programs result, to some degree, in education through exposure. However, individual programs touch arts education more directly in a variety of ways. Examples of some of these efforts are:

Architecture and Environmental Arts: The public education component of the Architecture and Environmental Arts Program attempts to reach and broaden the public's perception of architecture. While little direct support goes to elementary and secondary schools, architectural awareness by children is a part of several projects. The Architecture Program cooperates with the Education Program through the architecture component of Artists-in-Schools.

Dance: The Dance Program affects education in a variety of ways. The Dance Touring Program often includes performances, residencies, classes, lecture-demonstrations, seminars, and workshops at elementary-secondary schools, colleges, and universities. Th Resident Professional Dance Companies Program supports school-based performances or performances for children in the dance theatre. The Dance Program cooperates with the Education Program's Dancers-in-Schools component.

Education: The Education Program's Artist-in-Schools places professional artists in elementary and secondary schools to work and demonstrate their artistic disciplines. This program began cooperatively with the Office of Education as a nation-wide demonstration project in 1969 and has grown to include over 1,750 artists in over 5,000 schools in all the states and territories. The program currently includes components in Architecture/Environmental Arts, Dance, Film/Video, Folk Arts, Music, Poetry, Theatre, and Visual Arts and Crafts. Current guidelines place high priority on cooperative planning, execution, and evaluation by state and local arts and education agencies and individuals.

A pilot program in the development of arts in education is Learning Through the Arts. This program seeks to explore ways in which the arts and artists can be helpful in providing alternatives for learning to the established educational institutions. A small number of exemplary programs have been designed to

demonstrate some of the most imaginative ways in which the arts can be integrated into the total educational experience. The program focuses on the needs of a variety of audiences, including adults, students, the handicapped, the imprisoned, and diverse cultural groups.

Expansion Arts: The Expansion Arts Program assists in educational ventures in a number of ways. It supports in-school programs that help teachers and students through program supplements. After-school arts education projects are funded by the Program. Outstanding special summer projects which offer training and participation to students in two or more arts disciplines are supported. Instruction and Training and Arts Exposure are project elements that help people learn about the arts. The focus of the Expansion Arts Program is on community-based education that complements the elementary-secondary school.

Folk Arts: The Folk Arts Program provides residencies for older traditional artists to work with children in transmitting a culture. The Program also supports exhibitions, living components, and performing folk artists in community centers and schools. Numerous crafts and performance workshops include children among the learners. Folk Artists-in-Schools of the Education Program is assisted by the Folk Arts Program.

Literature: Poets-in-Schools was the initial pilot of the Artists-in-Schools Program. It continues today as one of the strong elements. Literary residencies and workshops include people of various ages and may be established in elementary-secondary schools.

Media Arts: The Media Arts Program of the Endowment has funded projects which directly affect people in non-school settings. Support is provided for development of arts components of children's television programming. Non-broadcast exhibitions (e.g., film) for established on-going series are funded. Further, conferences on children's films have been supported by the Media Arts Program. A Film/Video component of Artists-in-Schools is supported by the Education Program with advice from the Media Arts Program.

Museums: The Museum Program includes the area of museum education. This aspect of the Program seeks to upgrade the levels of existing museum education efforts and stimulate new ventures. These endeavors

seek to help teachers and students use the museum as an educational resource. Support is given selected programs for satellite museums in neighborhoods. Exhibitions which go into the elementary-secondary schools of the nation are assisted through direct support to a local museum.

Music: The Music Program is involved in the education of youth in a variety of ways. Among the types of projects directed toward exposure and education are jazz residencies, small ensemble performances in schools, orchestral and opera presentations for students in opera and concert halls, a limited program that provides music lessons for talented and needy students (by professional or pre-professional teachers), summer music festivals for secondary school students, and a grant to locate young Black musicians for symphonies. Special grants to selected independent schools of music indirectly benefit preparatory schools. A limited number of projects in the music component of Artists-in-Schools exist.

Theatre: The Theatre Program touches education most directly through children's theatre companies which provide performances and workshops in elementary-secondary schools, community groups, or resident performance activities in one location. Certain groups supported by the Theatre Program are indeed committed to providing a type of educational experience. A theatre component of Artists-in-Schools is supported by the Education Program with advice from the Theatre Program.

Visual Arts: Works of art in public places and other aspects of the Visual Arts Program touch many people, including students. However, the most direct effect on education occurs through Visual Artists-in-Schools, supported by the Education Program.

UNITED STATES OFFICE OF EDUCATION

The United States Office of Education has the primary federal responsibility for education, including education in the arts. Since the 1960's, the Office of Education has been involved in programmatic or cooperative ventures in the education, training, and development of professional artists and arts educators.

While the training of artists was not a primary focus of OE's past efforts, some summer training institutes, conferences, and a few research projects of the 1960's were artist-centered, e.g., Robert Willson's college curriculum for use of glass in fine arts; John Michael's analysis of artists' concepts; and Karl Fortess' taped interviews with American artists.

Today, no specific OE program is concerned primarily with training artists. OE funds an artists-in-residence approach in its Special Arts Projects to achieve school integration goals of the Emergency School Aid Act. The grants bring minority artists into schools and help promote closer ties between these artists and communities.

Students of the various arts are eligible for the OE post-secondary student financial assistance programs, but only if they attend an accredited institution. This excludes a number of students in the arts who are enrolled at unaccredited but highly respected private professional schools in the arts. The National Endowment for the Arts, the Office of Education, and the National Association of Schools of Music and Art recently began work on a procedure to accredit independent professional schools in dance and theatre.

Three other programs in the Office of Education provide opportunities for pre-college training in the arts. The Career Education Program is concerned with developing career awareness as a prelude to specific training in a vocation through pilot programs and publications. The Gifted and Talented Program provides grants to schools and other institutions to develop and implement programs for gifted and talented students, including the artistically talented. Recently the arts have become eligible for funding in this program. The Vocational Education Program guidelines now allow for the inclusion of instruction in the arts which may or may not lead to a degree. This opens the possibilty of training for students in the various arts and in arts-related jobs.

As noted earlier, OE cooperated with the Arts Endowment to fund the early Artists-In-Schools efforts. In 1974, OE collaborated with the Endowment on an 18-month project to train poets, dancers, and filmmakers to work in schools. OE contributed $600,000 to the program and administered the money (which came from the Manpower Development and Training Act).

The Office of Education has had some impact on the education of arts teachers. The original Endowment legislation authorized OE to support summer institutes in the arts for classroom teachers. The institutes were funded through 1968.

Many of the 200 research projects in arts education funded by the Office between 1966-69 dealt in some respect with arts teachers, among them the Kodaly study by Alexander Ringer and Ronald Thomas' Manhattanville Music Curriculum Program, both of which were funded subsequently by the Endowment.

A later (1970-72) project designed to help classroom teachers develop integrated arts-core curricula in their elementary schools was IMPACT: Interdisciplinary Model Programs in the Arts for Children and Teachers. Five IMPACT sites developed a variety of approaches to training teachers and administrators in the arts, with the assistance from the major national arts education associations, the Arts Endowment, and the JDR 3rd Fund.

The Teacher Corps Program awards grants to college or university departments of education and local educational agencies with mandated community involvement in program design and operation. Teacher Corps is involved in the training and retraining of teachers, teacher aides, and other educational personnel, but it does not identify specific curriculum or subject areas for training. This responsibility rests with each grantee. A few projects have developed visual or performing arts programs as part of their in-service teacher training or community involvement activities. One new 1978 award, in New York City, will develop an Arts and Humanities Teacher Corps model. Teacher Corps has not surveyed arts activities in its projects, but according to one rough estimate:

a) Approximately $50,000 of the FY 77 budget of $37.5 million was spent for arts activities or training;

b) Approximately 20% of the FY 77 projects (25 of 124) utilized the arts in some aspect of their two-year programs. For example, one project developed a course on creative dramatics and theatre techniques. The teachers had requested the course to help them explore new instructional strategies in the classroom. Other projects have explored the visual arts, dance, and crafts of various cultures in their cultural awareness activities.

The Teacher Centers Program emphasizes curricula and testing programs that improve teaching skills. The Teacher Centers Program, with an anticipated appropriation of $8.25 million for FY 78, may well support projects which include education in the arts. However, content specialization of individual projects is not mandated by OE, but is the responsibility of Teacher Center Policy Boards which supervise each Center. Some projects mentioned the arts, but the extent of art training cannot be determined until projects are under way. The Teacher Centers Program plans to make selected analyses of funded proposals and later reports to determine which project activities match selected OE priorities.

The Arts Education Program, currently a joint endeavor of the John F. Kennedy Center and the U.S. Office of Education, awards funds to state and local education programs that inject the arts into the curriculum and extend instruction in the arts for all elementary and secondary students. Projects must include at least dance, theatre, music, the visual arts, and must be designed to serve as models that can be replicated in other schools within the system and in other communities.

Most of the 245 grant awards made over the past three years concentrated on training those who bring the arts to children -- classroom teachers, artist-teachers, professional artists, arts specialists, and administrators. The Arts Education Program also funds the Alliance for Arts Education of the Kennedy Center and the National Committee/Arts for the Handicapped, both of which support training for teachers and arts specialists. According to OE estimates, Title IV-C (formerly Title III) of the Elementary and Secondary Education Act funded more than 150 arts projects, a total of about $4.6 million, in 1978. Current projects concentrate on developing student and teacher awareness of and participation in the arts; incorporating the arts into other curriculum areas; and encouraging relationships among schools, artists, and arts organizations. Many projects include in-service education for classroom teachers and elementary-secondary arts specialists.

NATIONAL ENDOWMENT FOR THE HUMANITIES

A brief description of the role the National Endowment for the Humanities in support of projects in arts education, especially those involving some training of teachers, might best be introduced by two historical points. First, the Humanities Endowment has basically operated from a policy which states that if a project's primary or exclusive emphasis is on history, criticism, theoretical interpretation, appreciation of art (arts), or humanities subject matter using arts as a framework for learning, then it falls within the Humanities' purview. Second, since the Arts Endowment has had no programs parallel to those of the Humanities Endowment's Division of Education Programs, the latter has, over the years, been receiving an increasing number of applications in a realm loosely described as "arts education."

Although the Humanities Endowment supports scholarly work in art history, theory and criticism, and interpretive exhibitions of varying sizes and kinds, it is from within the Division of Education Programs that projects involving arts education and teacher training are funded. The basic purpose of this division is to help educational institutions improve instruction in the humanities and to make quality humanistic study available to the greatest number of students at all educational levels.

In the arts, grants to institutions of higher education have tended to focus on the development and testing of new courses, new academic programs, or for production of instructional materials and films.

Some grants have included major components for the education and growth of artists and teachers. Among these are the "Conference on Baroque Music and Art" of the Aston Magna Foundation for Music, Inc.; the project involving undergraduate students at Tufts University; and the "Institute in the Teaching of the Humanities for College Teachers of African Art and Culture" of the Museum of African Art in Washington, D.C.

The Elementary and Secondary Education Program has funded projects which most obviously belong in the realm of arts education. The purpose of this program is to strengthen the teaching and learning of humanities in the school through support of innovative model projects that develop and test imaginative approaches to the numanities. Proposals for projects in arts education

involving short-term field trips, either into or away from schools, are discouraged. There is an interest in projects designed to combine teacher training and curriculum development, foster collaboration between schools and cultural institutions (especially museums) and create an atmosphere of interaction between staffs of these institutions.

Examples of this are the project of the Lincoln Center for the Performing Arts fostering aesthetic literacy in young people, and the Cultural Education Collaborative, "An Interdisciplinary Approach to the Humanities; Cultural Institutions in Teacher Education."

Although no grants have been made to support projects exclusively for the training of teachers, most projects supported by the Humanities Endowment's Elementary and Secondary Program display a serious regard for teacher training activities.

NATIONAL INSTITUTE FOR EDUCATION

From its establishment in 1972, the National Institute for Education has been the chief federal research agency in the field of education. It has supported curriculum development projects previously funded by the Office of Education's National Center for Educational Research and Development.

Prominent among NIE's funding of arts education research efforts have been the aesthetic education project of CEMREL, Inc., (Central Midwestern Regional Educational Laboratory) concerned with building a K-12 curriculum incorporating the arts in general education; and Harvard's Project Zero, which investigates human symbolic functioning with emphasis on creation and comprehension in the arts.

The Institute continues to examine ways in which it can positively impact education and training in the arts through research.

OTHER SOURCES OF SUPPORT*

Support for the development of artists and arts teachers can also be found in numerous other federal

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* See Linda Coe's Cultural Directory: Guide to Funds and Services for Cultural Activities, copyright 1975, Associated Councils of the Arts.

programs. Due to variances in data collection systems by each federal agency, it is currently impossible to estimate the total federal expenditure for arts and arts education projects. However, among the programs are the Department of Labor's Comprehensive Employment and Training Act (CETA) which has been estimated to provide some 7,500 new jobs for artists and arts-related employees with an expenditure of some $75 million. Training is an important aspect of a CETA program. Local schools, governments, and arts centers can make training and re-training important features for the individuals who are involved.

The Youth Employment Demonstration Projects Act sets up a partnership between CETA and local agencies. Through the Youth Employment and Training Program, high school students become involved in educational work activities in local institutions while remaining in school and receiving academic credit. Career development is the central focus of the plan, and work must be designed to help the student realize possible career options. The Youth Community Conservation and Improvement Project provides similar employment/training opportunities for out-of-school youth.

The Department of Housing and Urban Development, in cooperation with the National Endowment for the Arts, will provide several million in a Livable Cities Program to help establish the arts as an urban neighborhood development resource. Traditional and non-traditional arts institutions can play innovative roles in such development. Other examples of support are diverse, and include the Department of the Army's $14 million Arts and Crafts Program in FY 76; the government's system of libraries and archives available for use by arts history researchers; Fulbright-Hays International Exchange grants for arts students and teachers abroad; and Justice Department support through the Law Enforcement Assistance Administration for crime reduction or prevention projects incorporating the arts.

Appendix B: Process of the Task Force on the Education, Training and Development of Professional Artists and Arts Educators

INTRODUCTION

Throughout the history of the National Endowment for the Arts, the question of education, training and development of professional artists and arts educators has been dealt with in ad hoc ways. In 1977, the Chairman and Deputy Chairman of the National Endowment for the Arts determined that it was time for a systematic review of those questions and an assessment of the role of the Arts Endowment in cooperation with other agencies and entities through the establishment of the Task Force on the Education, Training and Development of Professional Artists and Arts Educators. From the outset, the Task Force was a cooperative venture by the National Endowment for the Arts, the National Endowment for the Humanities, the U.S. Office of Education, and the Office of the Assistant Secretary for Education of the Department of Health, Education and Welfare.

THE TASK FORCE

The then Chairman of the National Endowment for the Arts, Nancy Hanks, selected Council members Martina Arroyo, Metropolitan Opera soprano, and Willard Boyd, President of the University of Iowa, to co-chair a Task Force for this purpose. Shortly thereafter, Joe N. Prince, on leave as Dean of the College of Creative Expression, Murray State University (Kentucky), was named Special Assistant to the Chairman of the Arts Endowment to provide staff direction for the Task Force study. These three individuals, with Fred Lazarus, then Staff Assistant to the Chairman of the Arts Endowment, and Martin Kaplan, then Executive Assistant to the Commissioner, U.S. Office of Education, formed a steering committee to suggest a Task Force and to determine procedures. Charles B. Fowler, Arts Consultant, was employed as staff writer and consultant for the project.

Suggestions for Task Force members were solicited from the National Council on the Arts members, Arts Endowment program directors, panelists, professional

arts service and arts education associations, and leaders in the arts and education field. From these suggestions, the Task Force members were drawn. Task Force membership reflected geographic, disciplinary, experiential, and general balance. The members of the Task Force are listed in the beginning of this report.

PROCEDURES

The Task Force held five meetings between October, 1977, and July, 1978. All Task Force meetings were open to the public. The dates, places, and topics of these meetings were as follows:

DATE	PLACE	PRIMARY TOPIC
October 10-11, 1977	Gotham Hotel, New York City	Organizational meeting; general topics of the education, training, and development of professional artists and arts educators.
December 1-2, 1977	Hubert Humphrey Building, Washington, D.C.	Pre- and In-Service Education of Arts Educators.
February 6-7, 1978	Doral Inn, New York City	Training and Career Development of Professional Artists.
April 23-25, 1978	Statler Hilton Hotel, New York City	Pre- and In-Service Education of Arts Educators.
June 11-12, 1978	Alumni Center University of Iowa, Iowa City, Iowa	Training and Career Development of Professional Artists; final meeting.

In addition, two subcommittee meetings were held to develop recommendations and an agenda for subsequent full Task Force meetings. The Arts Education Subcommittee, chaired by Shirley Trusty Corey, met at the National Endowment for the Arts, Washington, D.C., on March 27, 1978. The Professional Artists Subcommittee, chaired by Gunther Schuller, met at the Arts Endowment, Washington, D.C. on May 11, 1978.

Individuals and organizations known to be interested were invited to attend the Task Force meetings and to make presentations. At other times, helpful oral or written suggestions were provided to members and staff by interested individuals and groups. The alphabetical listing of individuals who made oral or written presentations to the Task Force follows:

GRANT BEGLARIAN
Dean, School of Performing Arts
University of Southern California

LIVINGSTON L. BIDDLE, JR.
Chairman
National Endowment for the Arts

KATHRYN BLOOM
Director, Arts in Education Program
JDR 3rd Fund

EUGENE BONELLI
Dean, Meadows School of the Arts
Southern Methodist University

WILLARD L. BOYD, JR.
President
University of Iowa

SHIRLEY TRUSTY COREY
Director
Arts in Education
New Orleans Public Schools

JOHN CROSBY
President
Opera America

GEORGIA DELANO
Administrator
New Ballet School of Elliot Feld Ballet

JUNIUS EDDY
Independent Consultant for Education and the Arts
Little Compton, Rhode Island

ROBERT FITZPATRICK
President
California Institute of the Arts

ROBERT FREEMAN
Director
Eastman School of Music
University of Rochester

CATHERINE FRENCH
Assistant Director
American Symphony Orchestra League

NINA GIBANS
Executive Director
Cleveland Area Arts Council

MARGIE HANSON
Executive Secretary
National Dance Association

GEORGE HARDIMAN
Professor of Art Education
University of Illinois

SAMUEL HOPE
Executive Director
National Association of Schools of Music
Executive Secretary
National Association of Schools of Art

MARCY HORWITZ
Executive Director
National Guild of Community Schools of the Arts, Inc.

MARGARET HOWARD
Executive Director
Arts, Education and Americans, Inc.

MARTIN KAPLAN
Executive Assistant to the
Commissioner of Education
United States Office of Education

ROBERT KILEY
Dean, School of Fine Arts
University of Montana
Chairman
International Council of Fine Arts Deans

ROBERT LAMBORN
Executive Director
Council for American Private Education

RUTH ASAWA LANIER
Artist

FRED LAZARUS
Staff Assistant to the Chairman
National Endowment for the Arts

EDWARD LEVINE
Dean of Faculty
Minneapolis College of Art and Design

THOMAS LITZENBURG
Special Assistant to the Chairman
National Endowment for the Humanities

JOHN LOTTES
Director
Kansas City Art Institute
President
Union of Independent Colleges of Art

STANLEY S. MADEJA
Vice President
CEMREL, Inc.
Director
Aesthetic Education Program, CEMREL, Inc.

JOHN MAHLMANN
Executive Director
National Art Education Association

JAMES A. MASON
President
Music Educators National Conference

ROBERT McCOURE
Program Manager
Instruction and Professional Development
National Education Association

JACK McKENZIE
Dean
College of Fine and Applied Arts
University of Illinois

KEITH MICHAEL
Professor of Theatre
Indiana University
President
University and College Theatre Association

HOWARD MILLER
Executive Director
Association of Schools of the Arts

J. MICHAEL MILLER
President
League of Professional Theatre Training Programs

JACK MORRISON
Executive Director
American Theatre Association

BARBARA NEWSOM
Staff Associate
Rockefeller Brothers Fund

WENDY PERKS
Executive Director
National Committee
Arts for the Handicapped

JANE REMER
Assistant Director
Arts in Education Program
JDR 3rd Fund

LLOYD RICHARDS
Artistic Director
National Playwright's Conference
Eugene O'Neill Memorial Theater Center

FORBES ROGERS
Director of Education
Alliance for Arts Education

JERROLD ROSS
Professor of Music
New York University

GEORGE SADEK
Dean
Cooper Union College
Past President
College Art Association

MILTON SALKIND
President
San Francisco Conservatory of Music
Chairman of Board
Association of Independent Conservatories of Music

ROGER L. SCHLUNTZ
Executive Director
Association of Collegiate Schools of Architecture, Inc.

GUNTHER SCHULLER
Composer/Conductor

DAVID SHAW
Vice President
Cornish Institute for the Arts
Seattle, Washington

DOROTHY SISK
Director
Office of Gifted and Talented
United States Office of Education

PATRICIA SNYDER
Director
Empire Youth Theater Institute
State University of New York

MICHAEL STRAIGHT
Former Deputy Chairman
National Endowment for the Arts

CLAIRE TANKEL
Special Projects Officer
Department of Cultural Affairs, City of New York

BILLY TAYLOR
Billy Taylor Productions
New York, New York

THEODORE TELLSTROM
Executive Secretary
Music Educators National Conference

WILHELM VON MOLTKE
Professor of Urban Design
Graduate School of Design
Harvard University

JEARNINE WAGNER
Director
Learning About Learning
San Antonio, Texas

WALTER WALTERS
Dean
College of Arts and Architecture
Pennsylvania State University
Chairman, Fine Arts Commission
National Association of State Universities
and Land Grant Colleges

ROBERT WERNER
Director, School of Music
University of Arizona
President
College Music Society

PAUL WOLFE
Director
Preparatory School of Mannes College of Music

WARREN YOST
National Director
Young Audiences, Inc.

GLORIA YOUNG
Representative
American Federation of Teachers
Chairperson of the Arts Committee
Philadelphia Federation of Teachers

THEODORE ZERNICH
Professor of Art Education
University of Illinois

The Task Force also met with arts and arts education students* to discuss education, training and development. Those students were:

SUSAN ALEXANDER
Student, Modern Dance
Merce Cunningham School

GAIL BERMAN
Graduate Student
Arts Education
New York University

JULIE JOHNSON
Student, Ballet
School of American Ballet

AMY LARKEY
Graduate Student, Music
Montclair State College

LISA LEE
Graduate Student, Design/Weaving
University of California at Berkeley

PEARL LEE
Turtle Bay Music School
Undergraduate Student, Literature
Barnard College, Columbia University

JANET LOBODY
Undergraduate Student, Music
Mannes College of Music

MIRIAM MAHDAVIANI
Student, Ballet
School of American Ballet

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* Students were selected from diverse disciplines, at differing levels, and with geographic origins from across the nation. Many had studied at other institutions throughout the country prior to their current study.

CLEOPATRA MATHIS
Graduate Student, Literature
Columbia University

RICHARD MORRIS
Post-Graduate Student, Architecture
Syracuse University, Institute of
Architecture and Urban Studies

HAROLD OSGOOD
Undergraduate Student
Visual Arts
Cooper Union

RAGLAND WATKINS
Undergraduate, Art History
Lake Forest College

BROOKS WILLIAMS
Student, Music
Hunter College, New York

PATRICIA WRIGHT
Undergraduate Student, Theatre
City College of New York

The Task Force also commissioned papers in each arts and arts education discipline. The authors were selected because of their reputation and willingness to commit themselves to writing a paper and consulting with the Task Force in one of the five meetings. The papers and the consultations were designed to present the current state of education, training and recommendations for improvement. The authors who provided the Task Force with this valuable assistance were*:

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* These papers are available through the National Endowment for the Arts and, in some instances, through professional journals. They can be secured by writing to: Joe N. Prince, Special Assistant to the Chairman, National Endowment for the Arts, 2401 E Street, NW, Washington, D.C. 20506.

NAME	GENERAL TOPIC
DONIS DONDIS Acting Dean School of Public Communications Boston University	Educational Media
ELLIOT EISNER Professor of Education and Art Stanford University	Art Education
EARLE GISTER Director Leonard Davis Center City College of New York	Theatre
ROBERT GUTMAN Visiting Professor School of Architecture and Urban Planning Princeton University	Architecture
BRIAN HANSEN Associate Professor Department of Theatre University of Delaware	Theatre Education
MELISSA HAYDEN Ballerina/Teacher	Dance
ELIZABETH HAYES Professor Department of Dance University of Utah	Dance Education
ALLAN KAPROW Professor Department of Visual Arts University of California at San Diego	Visual Arts
ELIZABETH KENDALL Dance Writer	Dance

NAME	GENERAL TOPIC
CHARLES LEONHARD Professor of Music and Education Division of Music Education University of Illinois	Music Education
JOHN LEWIS Jazz Musician/Composer	Jazz
DONN PENNEBAKER Pennebaker Films, Inc. New York City	Film
JOHN REILLY Director Global Village Video Resource Center New York City	Video
GERARD SCHWARZ Member of Trumpet Faculty Juilliard School of Music	Music
JAMES WHITEHEAD Professor of English Creative Writing Program Department of English University of Arkansas	Literature
MILLER WILLIAMS Professor of English Creative Writing Program Department of English University of Arkansas	Literature

Oral and written testimony by the above before the Task Force described by discipline the education, training and development of professional artists and arts educators. A brief summary is as follows:

ARCHITECTURE

Good design is an important factor in contemporary society. The new generation of architects being trained must be able "...to design buildings that will enoble life, enrich the human spirit, and lighten the burdens of daily existence in the cities." (Gutman)

The areas of great concern in the general field of architecture and design are:

(1) The need for balance and development in the training of the professional. "Architectural practice requires skill at managing building teams, facility in dealing with technical and economic aspects of building production, and a capacity to communicate design ideas in words as well as through drawing." (Gutman) Professionals in training must develop both technical skills and creative concepts. Due to high programmatic costs, in terms of funds and personnel, there is too often insufficient experimentation and exploration of new models of training without public interest and support and without the continued cooperation of the profession and academe.

(2) The need for developing public awareness. "Architectural (or environmental) appreciation studies should be available to the non-professional from elementary school through college and adult education." (Schluntz) Skillful designers need a receptive and understanding public that can only evolve through "...a process for educating the client to become visually perceptive, discriminating, and supportive of environmental improvement." (W. von Moltke) Construction engineers, executives, and professionals need courses on architectural history, theory, and design. Adult and community education programs could stimulate public awareness. There is also a need for increased public awareness of the individual needs and unique qualities of the various design professions including urban design, industrial design, landscape architecture, graphic design, interior design, and fashion design.

(3) The need for continuing education programs and career alternatives for architects. For the most part, interest on the part of architects in continuing education programs has been in response to new building industry regulations, OSHA standards, energy conservation concerns, and related matters. Many state licensing boards are beginning to encourage continuing education for annual maintenance of architectural licenses. Career development for practicing architects is important to permit them to address current critical environmental design issues. Emphasis needs to be given to steering designers into training that complements their design training and enables them to enter careers as government administrators, managers of business, environmental psychologists, sociologists, and related new fields.

(4) The need for high school counseling on architectural studies and careers. "A near 50% attrition rate in college alone provides considerable evidence that many entering architectural students are poorly advised, if not misinformed, about the basic skills necessary and the actual understanding of what an architect does." (Schluntz)

DANCE

More than any other art, dance has spread throughout the United States during the past decade. At present, there are nearly 200 professional modern dance companies and 54 regional, civic, and college companies. The training of dancers is shared among thousands of studios and schools.

The areas of greatest concern are:

(1) The need for training to begin early. For the talented who will ultimately seek dance as their profession, it is important that training begin at the youngest possible age. "A growing body gains some faculties and loses others, and a dancer's body must retain the physical faculties of a very young person -- quick reflexes, pliancy, fearlessness." (Kendall) Dance education in the curriculum can identify potential dance talent and encourage it to fruition. It can also

affect the understanding of movement as an art form, thereby developing a wider audience. In addition, movement is a means through which every human being expresses nonverbal reactions to life. It therefore needs to be included among essential human instincts contributing to positive self-images, enjoyment, and human interaction. Inclusion of dance into the general curricula of primary schools is of vital importance and will require advocacy work with parents, teachers, and administrators. "Where public school administrators have been visionary and have hired well-trained dance specialists...dance programs in schools have burgeoned and have often served as models for other nearby schools to emulate. It is important to get such programs into existence...(and) there needs to be a continuation of these programs through the hiring of dance specialists... or combined arts specialists who can work closely with classroom and/or physical education teachers in a cluster of elementary schools. When administrators see what dance programs of excellence can be, they will demand qualified teachers." (Hayes)

(2) The need to strengthen college, university and private training programs. Inadequate dance instruction not only affects the quality of the profession, but can also cause irreversible physical (and emotional) damage. Teachers who will teach dance to very young children must be completely aware of the physical and psychological implications and must be extremely well-trained in techniques of the dance form being taught. Dance education at the mature level must be strengthened so that dancers have good models to follow and can feel as comfortable teaching dance as performing it. Higher education must also allow for development of alternative creative outlets (e.g., choreography), aesthetic discrimination (through residencies, visiting companies, etc.), and a multitude of career options.

(3) The need to support the young dancer at career-entry level. The most important education for the young professional takes place on stage. To decry the present situation for performing dancers is to understate the issue. Performance opportunities must be available, must be expanded, must be supported privately and publicly, so that artists can enter their field, and continue their training.

(4) The need to support mid-career change. "Professional dancers often have a physical, not just a psychic need, to take time off from performing companies they have belonged to for awhile...Money must be found for projects conceived by individual dancers: to explore other techniques, to try choreography, to learn dance notation, to study music, to prepare for teaching -- or to find out what they want to do when their dance careers end in their late 30's or 40's." (Kendall)

Mid-career change has a profound emotional and physical impact on performing artists. Developing support systems that are sensitive to this delicate matter is of the utmost importance in assuring the artist's continued self-respect and sense of meaningful contribution to the art form.

MEDIA ARTS

The distinction must be made between film as a teaching tool for all subjects and film as an artistic, professional, and academic discipline. Courses in film or television in colleges and universites have multiplied rapidly in recent years:

	1973[1]	1975[2]	1976[3]
Courses in colleges and universities	613	791	1,100

Film-related degrees were given to over 30,000 students in 1975. In 1977, the National Endowment for the Arts Media Arts Program undertook a survey that identified 54 public access media centers in 21 states. These institutions are essential links in the chain of formal education of media artists.

The areas of greatest concern are:

(1) The need to assist young filmmakers. Fellowships

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1 American Film Institute's Guide to College Courses in Film and Television (1973 edition).

2 Ibid., (1975 edition).

3 According to a survey by the AFI, "Film and Television in Higher Education," as of 1976 there were over 5,000 college-level teachers of film.

covering the cost of film, laboratory fees, and other expenses are needed to help young filmmakers to continue their learning process. Apprenticeship programs for young filmmakers are needed to provide them with opportunities to work with established professionals.

(2) The need for more opportunities for study of and through media in the public schools. As art forms, the media are grossly neglected in elementary and secondary education. Where programs do exist, however, students are highly responsive. Further, education can help establish media as a vital and vigorous companion to the foundations of learning for all students by "developing intelligent methods to find a grammar of vision, a syntax of seeing... for composing and understanding messages...from the purely functional to the lofty precincts of artistic expression." (Dondis)

LITERATURE

Literature focuses attention on the otherwise unconscious process of language. The thoughts, feelings and moral attitudes of its writers provide the standard of verbal precision for a culture. When a nation is inattentive to literature, it will grow inattentive to language, and its affairs will be conducted inaccurately.

"The creative writer...realizes that this country must have literate citizens if it is to survive, realizes that creative writers within a democracy require more and more highly literate readers if the arts of language are to flourish and make a constructive contribution to that democracy." (Whitehead and Williams)

The areas of greatest concern are:

(1) The need for quality in early training. "Positive steps must be taken to encourage the talented writer long before the college years, and this can be done in such a way that all students will profit as they become better writers and therefore better readers."

"...Public education must once again require that students write compositions of all sorts, and regularly, and their writing must be corrected with notes and

discussed with the students. The majority of teachers have received more training in the principles and methodology of teaching than they have in the practice of the art or science they profess in the classroom. It is a general problem that teachers do not give enough attention to the process of composition..." (Whitehead and Williams)

Programs to promote the competency in writing of primary and secondary school English teachers are needed. Professional writers would be given charge of the workshop-tutorials which are to be the method of the program.

(2) The need for support for the writer. Teacher-writers and young writers who are independent of institutions need support and assistance. Professional writers who are a part of campus workshops and seminars are of benefit to students and faculty. Competitive scholarships for literature students and fellowships for writer-teachers allow time from other responsibilities to finish works in progress.

(3) Education for higher literacy. "The students who do not go beyond one or two undergraduate courses in writing leave their workshops as better readers as well as better writers. They become...the people who go on buying books all the rest of their lives." (Whitehead and Williams) Creative writers need a highly literate audience.

(4) The need to support publication and distribution. Four of the 30 university presses and six of the leading 20 commercial presses -- a total of 10 out of 50 presses will now read unsolicited manuscripts of poetry books. This is half the number of two years ago, one-fourth of the number four years ago. The situation in fiction is bleaker. The limited marketing capability of small presses severely hampers wide distribution. Governmental agencies and private foundations can provide important stimuli to this area.

MUSEUMS

Art museums train educators and artists in several ways:

(a) They offer credit and non-credit courses -- at times in partnership with colleges, universities,

and school systems -- to classroom teachers, art educators, and student teachers, designed to help teachers use art objects and art museums in classroom work.

(b) They train volunteer docents, who teach about art in the museum.

(c) Curators and conservators have long been trained principally through university programs for the museum profession. Increasingly, museum educators -- traditionally appointed without specific preparation for museum teaching -- are trained for their work through fellowships in museums or formal programs in universities and teachers colleges. Although museum educators tend to come mainly from the ranks of art historians, museum educators are often artists and arts educators as well.

(d) Art museums are, at times, used by artists and students as informal classrooms and studios.

Major visual arts training needs exist, however, with which the National Endowment for the Arts might help.

(1) The education of personnel to teach in and about museums. The training of people to teach in museums is still in its infancy. Among museum educators, few have been exposed to pedagogical practice or theory; fewer still know how to use television, film, radio and even print media to reach the public. Furthermore, museums do little to accommodate the educational needs of artists in training.

The Arts Endowment has supported several programs that seek to train museum curators and conservators; grants have also been made for educational projects in museums and for one major study of art museum education. The Endowment could now assist art museums and their public by supporting some high quality training programs -- preferably, though not exclusively, at the in-service level -- which enables professional and volunteer museum educators to develop specific skills in educational theory, communications technology, administration, the production of educational materials, evaluation, documentation, and working with special audiences.

(2) Programs for artists and arts scholars. The Endowment might encourage art museums to make their

collections and facilities more readily available to young artists by supporting cooperative programs between art schools and museums and by awarding museum-based fellowships to artists and art scholars.

MUSIC

This country is a world leader in the professional training of musicians through the high level of professional training and educational standards in music that exist in American independent conservatories, college and university music programs. Before World War II and for a few years thereafter young American performers and composers flocked to Europe for their "finishing," but now the United States is the center for excellence in musical training. (Schuller) Through music education in U.S. public schools, millions of children from all sectors of our society have learned to sing and play music; the performance program in American schools is without peer in the world. (Leonhard) Yet, elementary programs are far from adequate in quantity or quality, especially with respect to the issue of developing an audience or consumer. (Schuller)

The areas of greatest concern are:

(1) The need for assistance in the career development of young professionals. America has produced an outstanding cadre of professional artists but "we fall woefully short in nurturing the context in which professional artists and arts educators develop beyond their training." (Hope) Some means for assistance in career development might include orchestral fellowships which would allow young musicians to join orchestras as special extra players (Schwarz); a program of state and community residencies for outstanding young composers and performers (Werner); an apprentice system and a community service program for young jazz musicians (Lewis); apprentice programs that could support and assist young singers in their career development (Opera America Seminar); and in-service programs to help with the early career development of music teachers (Leonhard). Regardless of area -- performer, composer, teacher -- presenters were sensitive to the urgent requirement of young professional musicians for support in the years immediately following formal training.

(2) The need for development of audiences which

will be informed and committed to musical excellence. Equally important to career development is the need for audience development. Suggestions for how best to accomplish audience development are varied, but most agree that either this problem has not received enough attention or the methods employed have not been fully successful. Education in the arts must be an integral part of the nation's instructional system at all levels, but particularly at a child's most formative and impressionable age. (Bonelli) Quality music education in elementary schools is imperative and "music appreciation should become a requirement at colleges and universities." (Schwarz) Where we have failed is in not "producing an audience for our hundreds and thousands of composers and performers." (Schuller)

(3) The need to broaden curricula in music and enlarge outreach programs at the post-secondary level. Education in the arts is frequently insular and isolated. "Seen in the larger social and political context, it exists almost for its own sake, in these citadels of academia and cultural centers, with no significant relationship to the large outside world or any substantial impact upon it." (Schuller) Training programs in the field of popular music, "commercial" music, folk music, or in supportive fields such as recording, music copying and editing, printing, and managerial training for musical organizations are in initial phases in some post-secondary institutions. Young people need to be counseled to look at these alternatives which generally offer income opportunities. Residencies and internships can bring professional musicians together with the community and stimulate intradisciplinary dialogue among artists.

(4) The need for communication and assistance among those concerned with music. Good working relationships should be developed between music training programs and professional companies or organizations. The age period of fifteen to twenty-five, which corresponds roughly with higher education, is the period in which systematic patterns are developed for the artist's future work. However, as this period tends to be neither purely professional nor purely educational, government agencies are not sufficiently concerned with it. (Beglarian) In spite of educational voids in the period, a number of presenters (Beglarian, Freeman, Schwarz, Schuller) insisted that financial support should go primarily to the talented individuals rather than training institutions.

Musical training of a similar type and standard is necessary for teachers, performers, or composers. The status of music in our society would improve with greater unity and more common involvement among performers, scholars, composers and teachers. Perhaps the greatest contribution the federal government could make would be to encourage and develop unity among the various components of our arts enterprise at all levels of societal organization. (Hope)

THEATRE

Theatre in the United States has experienced remarkable growth in recent years. "Recent data show that one out of every ten adults attended a live professional theatre performance last year and one in three attended some kind of theatrical performance. There were approximately 64 million attendances at professional performances and some 61 million at amateur theatres." (Gister) And these figures are important for theatre education if one accepts the premise that "theatre education must include those who prepare audiences as well as those who prepare artists." (Hansen). "...A trained audience also contributes to exciting and informative theatre...Training programs for theatre artists and arts educators are essential so that students become artists and audiences participating artists in the theatre experience." (Richards)

With respect to artists and teachers, the areas of greatest concern in theatre are:

(1) The need to help individuals through linkages between the professional theatre and training programs. Continued and expanded cooperation must occur between professionals who teach and professionals who practice. Such cooperation can "bring guest directors into...programs,.. share training specialists,..identify master teachers,.. identify the most promising young design talents,..and help place them in working positions." (Gister) It has been noted that "internships (would help insure) that graduates in theatre education do not take up teaching or directing a community theatre...before they have experience with a professional company or work as a professional." (Morrison) "A genuine exchange program (to) bring...professionals to the campus (and) theatre faculty into close contact with working professionals..." is desirable. (Hansen)

(2) The need for assistance at career entry and in career development for all theatre artists and teachers. While many theatre aspirants can find some kind of employment at the entry level, they "do not grow and develop as artists; they wander from place to place and join the ranks of those earning a poverty wage." (Gister) To facilitate career entry and development, strong programs in theatre education and training should exist in secondary schools, in post-secondary situations, and in professional theatre -- working cooperatively for the good of the entire field. (Gister, Hansen, Morrison). Appropriate career counseling should exist at all levels. And in-service opportunities for growth should be available for teachers and for "professional actors who want to further their development or increase competencies." (Gister) Individual support and pilot project funding can assist in the development of young actors, writers, directors, designers, technicians, and teachers. The Arts Endowment's efforts in these areas should be expanded and joined by other organizations.

(3) The need for establishing and maintaining standards of quality in professional theatre and in training institutions. Systematic evaluation of commercial and non-commercial theatre and of training and education programs must be established and enforced. Independent as well as institutional training institutions should be examined in the search for good training criteria and good systems should be supported regardless of where they exist. Further, basic research to define the cognitive elements in good training for the theatre and a system of data collection should be instituted so that more can be known about the phenomenon of theatre. (Richards) The total theatre profession must continue its work in these directions. Introspection by the profession can help assure quality in the commercial world. Education and training programs can be further enhanced through rigorous self-evaluation and adherence to developed standards. (Hansen, Morrison)

VISUAL ARTS

"The vast majority of professionals in the visual arts has some association with institutions of higher learning in this country." (Sadek) Yet these institutions are underestimated in their potential as cultural resources.

The areas of greatest concern are:

(1) The need to establish professional standards. Quality in the training of visual artists is somewhat illusive and needs to be defined. "The problem of educational quality is immense; any improvement of professional standards is desperately needed." (Sadek) The college degree of an artist does not necessarily legitimize his or her work of "art."

(2) The need to provide assistance to artists. The cost of art training has increased to a point where young artists are having difficulty in financing their education. A national scholarship program might assist these talented students in advanced study. Because there are no fixed criteria for evaluating this talent, it may be more advantageous to leave the selection to the individual schools or regional consortia of schools. Identification of the talented in the visual arts is made even more difficult because of budget limitations now being placed on education in the visual arts in primary and secondary schools. Selection of scholarship recipients may best be deferred until advanced study.

One of the major concerns for the development of the artist is that, under existing systems, aid is institutionalized and indirect. The artist is, for the most part, dependent on some organization for support with little aid going directly to him or her. Expanded fellowship programs are needed on the state and national levels. There are very few programs that help in the transitional period of career entry. This is a crucial period for young artists who most often have no source of income. Programs of direct assistance consisting of small fellowships would be extremely helpful in allowing artists to become established in their profession.

(3) The need for project support on the post-secondary level. "To date, the education of professional artists and the performance of artists as teachers have been minimally included in governmental activities supporting the arts. Such omission suggests that a long term resource of talent is not being utilized." (Lottes) There is need for project funds for visiting artists, faculty enrichment, art research, and technological resources. These needs differ geographically and institutionally.

In order to maintain themselves and find some means of economic survival, colleges, universities and arts schools should be encouraged to develop programs which utilize, in alternative ways, existing faculty and programs.

Whole new areas are opening up in visual arts performance and intermedia. There is little development going on within more established programs to accomodate changing modes of expression and investigation. In the near future, a "campus" might include research laboratories, manufacturing plants, ad firms, television stations, mines, farms, forests, city halls, transportation systems, the streets, the home -- in addition to the classroom. (Kaprow) Art departments must avoid becoming more insular.

(4) The need for a public education program and a broad national program of advocacy. The importance of well-trained artists as future resources needs to be articulated to the public. Private sector support for the education of artists must be encouraged and tapped. "Because there is widespread misunderstanding about the nature of artistic activity, the abilities needed to pursue the arts, and the contributions the arts make in education, it is imperative that materials be developed that can be disseminated to lay and professional populations that will help secure a more adequate understanding of these matters. This can be achieved through the development of a comprehensive publication program that includes...monographs, filmstrips, slide tapes and films designed to convey to specific populations the values of the arts in education, the criteria that can be used to appraise the quality of arts education programs, and the kinds of careers in the arts available to students... What is sought is a public education program that will increase the public's understanding of the function of arts in the schools, the criteria that can be used to assess arts programs, the kinds of careers that can be pursued in the arts, and what might be done to build strong arts programs in the schools." (Eisner) "Efforts should be made to encourage a realization that arts education is a complex process that happens not simply by exposure to the arts, but by careful planning, with full attention to child development, criticism, and appreciation of the discipline." (Mahlmann)

COMMUNITY ARTS AND NON-TRADITIONAL ARTS ENTERPRISES

All of the above-noted arts disciplines are found in a variety of settings. In recent years, this nation has seen a significant growth in community-related and non-traditional arts agencies whose activities are having a salutory effect on regions, rural areas, cities, and neighborhoods. Individuals who previously enjoyed limited access to arts can now find opportunities for growth as producers and consumers of arts.

These opportunities lie in arts or education or both, and include ethnic, folk and special constituencies, (e.g., handicapped, aged, and imprisoned). Their form, content, and intent is widely -- and appropriately -- diversified. Some excellent examples of such organizations are Jazzmobile, The Harlem School of the Arts, Henry Street Settlement, Karamu House, and numerous others.

Within this growth, however, needs exist:

(1) The need to assist in the establishment and growth of organizations of lasting significance. Organizations which will continue long after federal support expires and which have a continuing and relevant effect on the constituents must be encouraged. Such endeavors require genuine communication in the planning stages and open evaluation of the results.

(2) The need to assure quality of the project. Every arts organization must be established on the basis of quality -- with respect to arts, education and training. Assuring quality may require careful screening of personnel, creative thinking which reaches beyond traditional solutions, and perceptive evaluations. On such bases projects can survive and prosper. Because successful projects are most often diverse and unique, new and creative ways of measuring their impact must be established by the local source and by the funding agency.

(3) The need to develop administrators and artist-teacher personnel. Non-traditional arts endeavors require administrators and personnel with unique artistic and personal sensivities and insights. Workshops and learning opportunities related to funding, program development, administration, staff selection, evaluation

procedures and related matters would benefit many emerging organizations. Training efforts and apprenticeship programs that help people teach and create effectively in new environments would also be beneficial.

(4) The need for cooperative efforts among extant arts and education institutions and organizations. Bridges must be established between the community, non-traditional arts activities and organizations and the established arts and education institutions. Exchanges of space, personnel, materials, and ideas can be of benefit to their groups and have major positive impact on the various constituencies. Effective use of community resources in the art experience and education process must be encouraged.

(5) The need to receive support from local foundations and businesses. As non-traditional arts and education ventures prosper, they should instigate long-range liaisons with new and traditional foundations and businesses. This base of local support is helpful for substantive planning for the future.